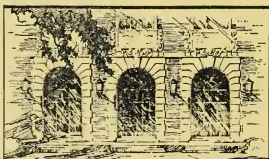


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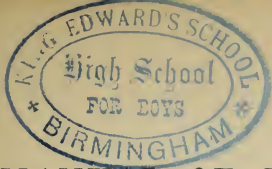
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A

MANUAL OF PHONOGRAPHY,

OR,

WRITING BY SOUND:

A NATURAL METHOD OF WRITING BY SIGNS THAT REPRESENT SPOKEN
SOUNDS;

ADAPTED TO THE ENGLISH LANGUAGE AS A COMPLETE SYSTEM OF

PHONETIC SHORTHAND.

BY ISAAC PITMAN.

Tenth Edition.—One Hundred and Fifty-Fifth Thousand.

“Who that is much in the habit of writing, has not often wished for some means of expressing by two or three dashes of the pen, that which, as things are, it requires such an expenditure of time and labor to commit to paper? Our present mode of communication must be felt to be cumbersome in the last degree; unworthy of these days of invention: we require some means of bringing the operations of the mind, and of the hand, into closer correspondence.”—*English Review*.

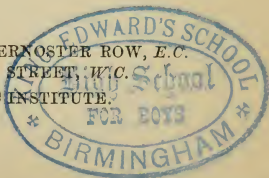
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1860.



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[Entered at Stationers' Hall.]

TO THE MEMBERS OF

THE PHONETIC SOCIETY OF GREAT BRITAIN AND IRELAND,

WHO HAVE SO EARNESTLY LABORED

IN DISSEMINATING

THE TRUE PRINCIPLES OF WRITING,

AND IN BRINGING PHONOGRAPHY TO ITS PRESENT

HIGH STATE OF PERFECTION,

THIS TENTH EDITION OF THE SYSTEM IS RESPECTFULLY DEDICATED,

BY THEIR

GRATEFUL FELLOW-LABORER IN THE CAUSE OF

LITERARY REFORM,

ISAAC PITMAN.

*Phonetic Institute, Bath,
January, 1860.*

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INTRODUCTION.

“ WE have here [in a scheme which Sir John Herschell had just given] the fewest letters with which it is possible to write English. But, on the other hand, with the addition of two or three more vowels, and as many consonants, every known language might probably be effectually reduced to writing, so as to preserve an exact correspondence between the writing and pronunciation, which would be one of the most valuable acquisitions, not only to philologists, but to mankind; facilitating the intercourse between nations, and laying the foundation of the first step towards a universal language, one of the great *desiderata* at which mankind ought to aim by common consent.” SIR JOHN HERSCHELL. Article “Sound,” *Encyclopædia Metropolitana*, par. 367.

1. An easy and distinct mode of communicating our thoughts and feelings to similarly constituted beings, is one of the first and most pressing wants of social life. Looks, signs, gestures, are not in all cases sufficiently expressive, and it would be difficult to imagine that two human beings whose vocal organs were unimpaired, should pass any considerable length of time in each other's company without using articulate sounds as their medium of communication. Indeed we never find a family of human beings without a common language. As long as intercourse between family and family remains difficult, each family has its own language. Facilitation of intercourse diminishes the number of dialects; and now that traveling is becoming so general, we may look forward, with some degree of hope, to a time when “the whole earth” shall again be “of one language and of one speech.” But however great the facility of traveling may become, there will always exist a necessity for a means of communication independent of personal intercourse. To effect this, recourse must necessarily be had to durable, visible signs. The day may be far

distant in which a universal language will be realized, but the means by which it will be expressed when it has grown into existence, and which, if previously prepared, may have great influence on its formation, may be already developed.

2. The human organs of speech are the same in all the world, their mode of action is the same, and therefore the sounds which they are capable of producing are the same. From these sounds, which probably do not exceed one hundred for the expression of all the languages in the world, each group of families, called a nation, has adopted a comparatively small number to express its own ideas. But the first persons who struck out the noble idea of representing the sounds of speech, were not acquainted with any languages beyond their own; or, at most, beyond the group of languages to which their own belonged; and they consequently limited their signs to the expression of those elements only with which they were acquainted. Their success was various; but in one of the oldest systems of writing arranged on this principle, the Sanscrit, we have an example of the most perfect attempt at representing the elements of spoken sounds by visible signs, that has yet been adopted by a whole nation as the dress of their literature.

3. The European languages, it is well known, are closely related to the Sanscrit, and a very slight modification of the Sanscrit characters would have fitted them for the representation of the elements of European sounds. But it was not to be. The Europeans, probably, left India before the invention of writing; and the idea of representing the elementary sounds of speech by visible signs, seems to have been conveyed to them from a totally different quarter. The languages known as the Semitic, namely the Hebrew, Syriac, and Arabic, contain sounds very dissimilar to the European, with, of course, some similar or identical; and the first imperfect attempt to represent these sounds in a kind of skeleton character, was brought by commerce from Phœnicia to Greece. The Greeks adopted the characters of the Phœnicians, and as their pronunciation of the Phœnician names for the first two characters in the scheme was *alpha*, *béta*, the term "alphabet" has descended to modern times as the name of any collection of symbols which represent the elements of spoken sounds.

That this alphabet did not represent the Phœnician language with great accuracy, is more than probable; but it certainly represented the Greek language much worse. The Greeks contented themselves with rounding the forms of the letters, and adding one or two characters, chiefly contractions, and thus left the alphabet to come down to posterity. But the mischief of the original error still remains. The Romans adopted the Greek characters, with a few unimportant variations; notwithstanding which, it remained very inadequate to the representation of Latin; while the northern nations who came down like locusts upon the Roman empire, seized upon the Roman letters among the other spoils, and violently contorted them for the representation of languages which differed most remarkably from the Latin, both in the number and quality of the elementary sounds. Some few (the Slavonic, for example,) were happy enough to escape this second Babel, and rejoice in a convenient alphabet of their own. But each nation that did use the Roman alphabet, used it in its own fashion, and the variety of fashions thus introduced, was, as may be supposed, very great. At length, out of a mixture of Saxon, Danish, French, Latin, and Greek elements, arose our own tongue, harsh and uncouth at first, but gradually winning its way, and now bidding fair, by its own inherent merits, by the richness of its literature, and by the extent of our commerce, to become, if not the universal language itself, its immediate progenitor. "The English language," observes the eminent philologist, Prof. Jacob Grimm, "possesses a power of expression such as was never, perhaps, attained by any human tongue. Its altogether intellectual and singularly-happy foundation and development, has arisen from a surprising alliance between the two noblest languages of antiquity—the German and the Romanesque—the relation of which to each other is well known to be such that the former supplies the material foundation, the latter the abstract notions. Yes, truly, the English language may with good reason call itself a universal language, and seems chosen, like the English people, to rule in future times, in a still greater degree, in all the corners of the earth. In richness, sound reason, and flexibility, no modern tongue can be compared with it,—not even the German, which must shake off many a weakness before it can enter the lists with the English."

4. But into this language, which grew up almost unawares, as a wild plant in a fertile soil, the mode of writing each word was (with, of course, frequent variations,) copied from the language from which the word itself was derived; each of these languages using the Roman alphabet after its own fashion. Custom sanctioned the abuse, and at the present day we have a mode of spelling so far removed from any apparent attempt to represent the sounds of speech, that we should scarcely have guessed there had ever been any intention of doing so, had we not known its history. The English language, although arrived at a high pitch of refinement, is, in its dress, almost in the primitive ideagraphic stage. Its words are symbols of ideas rather than of sounds, and it is only after severe, long, and harassing practice, that we can be sure of associating the right sound with the right sign. "The present alphabet," observes Mr. Ellis, in his admirable *Plea for Phonetic Spelling*, "considered as the ground-work of a system of orthography in which the phonetic system prevails, is an entire failure. It is defective in means for representing several sounds, and the symbols it employs are used in senses so various that the mind of the reader becomes perplexed. Digraphs must be looked upon as single letters quite as much as the single letters themselves; for they have not the value of a combination of letters, but of one letter. Viewed in this light, the English alphabet will be found to consist, not of twenty-six letters only, but of more than 200! and almost every one of these 200 symbols varies its meaning at times, so that after having learned one meaning for each of them, the reader has not learned all their meanings; and having learned all their meanings, he has no means of knowing which one he is to apply at any time. These assertions are so extraordinary, that they require to be strictly proved." This Mr Ellis proceeds to do in an elaborate series of tables. "We violate every principle of a sound alphabetical system more outrageously than any nation whatever. Our characters do not correspond to our articulations, and our spelling of words cannot be matched for irregularity and whimsical caprice." (4)

5. To this disregard of the principles of a true orthography, and the consequent difficulty of acquiring a correct knowledge of spelling and pronunciation, may be referred the fact, that millions speak the English language who cannot read or write it. It also causes a great waste of time in the attainment of the elements of learning by the young. Many practical educators have considered the adoption of a system of orthography by which these evils would be removed, as highly desirable, though it has generally been thought to be unattainable. The truth which Shakspeare has embodied in the well-known lines

“ There’s a Divinity that shapes our ends,
Rough-hew them how we will,”

should ever inspire men with energy and perseverance to do something, however small, to rectify error, and replace evil by good. That which few had courage even to hope for, has been realized through the apparently unimportant circumstance of the publication, in 1837, of a new system of shorthand, based on an analysis of the English spoken language. The author of this system of Phonography had originally no intention to disturb the established orthography of the language, and in the third edition of his work, published in 1840, he observed, “ It is, of course, Utopian, to hope to change the *printed* medium of intercourse of the millions who speak the English language; but it is not extravagant, or hopeless, to attempt to find a substitute for the complicated system of *writing* which we at present employ.” In about a year after this opinion was published, the success of phonetic shorthand writing led many who employed the system, to ask why the principle of phonetic spelling, so advantageous in *writing*, should not be applied to *printing*. The blessings that would follow the introduction of a natural system of spelling, and the evils of the current orthography, then began to appear in their true light; and after many attempts to construct a phonetic printing alphabet, with corresponding forms for longhand writing, phonetic printing commenced in January, 1844, in the *Phonotypic Journal*. We are encouraged to hope, from what has already been effected in the production and dissemination of books printed phonetically, that, in the course of time, the current ortho-

graphy will give place to a system in which the phonetic idea will be uniformly respected.

6. Several attempts to construct, and bring into use, a phonetic alphabet, have been made, at different times, by men eminent in literature; but these attempts were characterized by extreme inattention to details, and society had not, in any degree, been prepared for the change. The cause of orthographic reform was pioneered by Sir John Cheke in 1540, by Bishop Wilkins in 1668, and by Dr Franklin in 1768. The fear which is entertained by some, that the etymology of words will be obscured by the introduction of phonetic spelling, is groundless. The highest English authority on this subject, Dr Latham, says, "all objections to change [in spelling] on the matter of theoretical propriety, are as worthless as they ever could be thought to be;" and the learned Chevalier Bunsen asserts that phonetic spelling is "comparative philology combined with universal ethnology," that the introduction of a phonetic alphabet is the "generally-felt desideratum of the age," and that "the theory of etymology is inseparable from that of phonology." These opinions deserve to be made as public as is the groundless objection that phonetic spelling is destructive of etymology.

7. But it is not merely the inconsistency of English orthography, of which we have to complain. The characters employed in ordinary writing are too lengthy and complicated to allow of their being written with expedition. A system of writing is required that shall bring the operations of the mind and of the hand into close correspondence; and, by making writing as easy and as rapid as speech, shall relieve the penman from the drudgery inseparable from the use of the present system. In allusion to this great want of the present age, it was remarked in the Introduction to the 5th edition of *Phonography*, 1842, "There has hitherto existed among all nations the greatest disparity, in point of facility and dispatch, between speaking and writing; the former has always been comparatively rapid, easy, and delightful; the latter tedious, cumbrous, and wearisome. It is most strange that we who excel our progenitors so far in science, literature, and commerce, should continue to use the mode of *writing* which they have handed down to us, (with but very slight changes in the forms of the

letters,) though, by its complexity, it obliges the readiest hand to spend at least six hours in writing what can be spoken in one." Phonography supplies this great want by presenting a system of alphabetic writing, capable of being written with the speed of the most rapid distinct articulation, and of being read with the certainty and ease of ordinary longhand. This perfect legibility is not possessed by any of the common systems of shorthand writing, which being based upon the roman alphabet, necessarily partake of its inconsistencies and deficiencies. It is well known that manuscripts written in accordance with other systems of shorthand, can seldom be read by more than one or two persons besides the writer, and after a short time, usually become undecipherable to the writer himself. On the other hand, Phonography, which has for many years been used by thousands of persons in letter-writing, is found to be even more legible than ordinary longhand.

8. By Phonography, as adapted to Reporting, in a work entitled *The Reporter's Companion*, the most fluent speaker may be taken down, absolutely word for word, and the reporter's notes may be set up in type by any Phonographic compositor who can read the reporting style; or if the reporter reads over his notes, and inserts a few vowels, his manuscript may then be read, with the facility of ordinary writing, by anyone who has learned the system. Verbatim reports of speeches have been set up by the compositors of the *Bath Journal*, *Norfolk News*, *New York Tribune*, and other English and American newspapers, without having been transcribed into longhand. As it is calculated that six hours are required to transcribe for the press, what occupied one hour in delivery, this new system of reporting, while it is incomparably more accurate than the old systems, has the additional advantage of saving five hours out of every six at present devoted to preparing the report for the press.

9. The system of shorthand writing here presented, is the result of innumerable stenographic experiments, extending over a period of twenty years. These experiments were undertaken in order to ascertain the signs best adapted for the expression of the acknowledged sounds of the language. In this 10th edition, several minor improvements have been incorporated, after having been thoroughly

tested in practice, for twelve months, by many phonographic reporters, and other members of the Phonetic Society, to whom the author here begs to present his grateful acknowledgments, for their willing and friendly diligence in thus laboring to bring Phonography to perfection. The great practice which the system has received, and is still receiving, from the many thousands who constantly use it, not merely for reporting, but for the various purposes of every-day life, such as writing letters, making notes and extracts, keeping accounts, composition, &c., and the great liberality with which they have communicated their suggestions to the author, have enabled him to produce a work far exceeding in completeness, beauty, and utility, anything he could have hoped for at its first publication in 1837: and he believes that as no other system of shorthand has had such great advantages, or is based upon so just and philosophical a view of the elements of spoken language, so no other has attained the same degree of perfection, or possesses the same undeniable legibility, combined with the same adaptability to the most rapid execution.⁽⁹⁾

9. For the first three paragraphs of this "Introduction," and parts of some others, the Author is indebted to Alexander John Ellis, esq., B.A., whose learning and zeal in advocating a reformed or phonetic orthography, have reared a noble monument in his two works entitled *The Essentials of Phonetics*, and *A Plea for Phonetic Spelling*. Mr Ellis also generously paid for the punches of the new letters in seven out of the fifteen founts of type that have already been raised to the phonetic standard, besides printing various phonetic school books. For the information of printers who may wish to add the ten new letters to their present founts, it may be observed that ten of the phonetic founts—Nonpareil, Minion, Brevier, Burgeois, Long Primer, Small Pica, Pica, Two-line Pearl, Nonpareil, and Brevier—belong to the type-foundry of Messrs V. and J. Figgins, London; and five founts—Great Primer, Double Pica, Canon, Pica Script, and Two-line Double Pica Script—are in the foundry of Messrs R. Besley and Co., London. Messrs Figgins's Nonpareil, Minion, Burgeois, and Small Pica, belong to their celebrated Baskerville (broad faced) series of founts; and the Brevier, Long Primer, and Pica, to their Elzevir (condensed) series.

ADVANTAGES OF SHORTHAND.

(*Written in Phonography, page 66.*)

10. The advantage of a practical acquaintance with the stenographic art, to individuals in all situations of life, but more particularly to literary men, is strikingly shown in the career of some who have, for a course of years, used the "winged words" of stenography, either in reporting for the press, or in their ordinary writing, and who have thereby attained a mental elevation far beyond what would have been possible in any other circumstances. EDMUND BURKE, Judge TALFOURD, CHARLES DICKENS, and many other eminent writers, may be fairly considered as having been indebted to their engagements with the periodical press as reporters, in early life, for no inconsiderable portion of their distinction in the literary world. It may, perhaps, not be inappropriate to observe that Phonography, with all the intellectual and social benefits that follow in its train, has resulted from the seemingly trifling circumstance that the author, at the age of seventeen, learned Taylor's system of shorthand from Harding's edition, and that he was incited to the study chiefly by the perusal of the following eloquent enumeration of some of the advantages arising from the practice of the art, from the pen of Mr. GAWTRESS, the publisher of an improved edition of BYROM's system :—

11. "Shorthand is capable of imparting so many advantages to persons in almost every situation of life, and is of such extensive utility to society, that it is justly a matter of surprise, that it has not attracted a greater share of attention, and been more generally practised.

"In England, at least, this art may be considered a National Blessing, and thousands who look with the utmost indifference upon it, are daily reaping the fruits of its cultivation. It is scarcely necessary to mention how indispensable it is in taking minutes of

public proceedings. If all the feelings of a patriot glow in our bosoms on a perusal of those eloquent speeches which are delivered in the Senate, or in those public assemblies where the people are frequently convened to exercise the birthright of Britons—we owe it to shorthand. If new fervor be added to our devotion, and an additional stimulus be imparted to our exertions as Christians, by the eloquent appeals and encouraging statements made at the anniversaries of our various religious Societies—we owe it to shorthand. If we have an opportunity, in interesting judicial cases, of examining the evidence, and learning the proceedings, with as much certainty, and nearly as much minuteness, as if we had been present on the occasion—we owe it to shorthand. In short, all those brilliant and spirit-stirring effusions which the circumstances of the present times combine to draw forth, and which the press transmits to us with such astonishing celerity, warm from the lips and instinct with the soul of the speaker, would have been entirely lost to posterity, and comparatively little known to ourselves, had it not been for the facilities afforded to their preservation by shorthand. Were the operations of those who are professionally engaged in exercising this art, to be suspended but for a single week, a blank would be left in the political and judicial history of our country, an impulse would be wanting to the public mind, and the nation would be taught to feel and acknowledge the important purposes it answers in the great business of life.

“A practical acquaintance with this art is highly favorable to the improvement of the mind, invigorating all its faculties, and drawing forth all its resources. The close attention requisite in following the voice of the speaker, induces habits of patience, perseverance, and watchfulness, which will gradually extend themselves to other pursuits and avocations, and at length inure the writer to exercise them on every occasion in life. When writing in public, it will also be absolutely necessary to distinguish and adhere to the train of thought which runs through the discourse, and to observe the modes of its connection. This will naturally have a tendency to endue the mind with quickness of apprehension, and will impart an habitual readiness and distinctness of perception, as well as a methodical simplicity of arrangement, which cannot fail to conduce greatly to mental supe-

riority. The judgment will be strengthened, and the taste refined; and the practitioner will, by degrees, become habituated to seize the original and leading parts of a discourse or harangue, and to reject whatever is common-place, trivial, or uninteresting.

“The *memory* is also improved by the practice of stenography. The obligation the writer is under to retain in his mind the last sentence of the speaker, at the same time that he is carefully attending to the following one, must be highly beneficial to that faculty, which, more than any other, owes its improvement to exercise. And so much are the powers of retention strengthened and expanded by this exertion, that a practical stenographer will frequently recollect more without writing, than a person unacquainted with the art could copy in the time by the use of common-hand.

“It has been justly observed, ‘this science draws out all the powers of the mind;—it excites invention, improves the ingenuity, matures the judgment, and endows the retentive faculty with the superior advantages of precision, vigilance, and perseverance.’

“The *facility it affords to the acquisition of learning* ought to render it an indispensable branch in the education of youth. To be enabled to treasure up for future study the substance of lectures, sermons, &c., is an accomplishment attended with so many evident advantages that it stands in no need of recommendation. Nor is it a matter of small importance, that by this art the youthful student is furnished with an easy means of making a number of valuable extracts in the moments of leisure, and of thus laying up a stock of knowledge for his future occasions. The pursuit of this art materially contributes to improve the student in the principles of grammar and composition. While tracing the various forms of expression by which the same sentiment can be conveyed; and while endeavoring to represent, by modes of contraction, the dependence of one word upon another, he is insensibly initiated in the science of universal language, and particularly in the knowledge of his native tongue.

“The rapidity with which it enables a person to commit his own thoughts to the safety of manuscript, also renders it an object peculiarly worthy of regard. By this means many ideas which daily strike us, and which are lost before we can record them in the usual

way, may be snatched from destruction, and preserved till mature deliberation can ripen and perfect them.

“In addition to these great advantages, Science and Religion are indebted to this inestimable art for the preservation of many valuable lectures and sermons, which would otherwise have been irrecoverably lost. Among the latter may be instanced those of Whitfield, whose astonishing powers could move even infidelity itself, and extort admiration from a Chesterfield and a Hume, but whose name would have floated down the stream of time, had not shorthand rescued a portion of his labors from oblivion. With so many vouchers for the truth of the remark, we can have no hesitation in stating it as our opinion, that since the invention of printing, no cause has contributed more to the diffusion of knowledge, and the progress of refinement, we might also add, to the triumphs of liberty and the interests of religion, than the revival and improvement of this long-neglected art.

“Such are the blessings which shorthand, like a generous benefactor, bestows indiscriminately on the world at large. But it has additional and peculiar favors in store for those who are so far convinced of its utility as personally to engage in its pursuit. The advantages resulting from the exercise of this art, are not, as is the case with many others, confined to a particular class of society; for though it may seem more immediately calculated for those whose business it is to record the eloquence of public men, and the proceedings of popular assemblies; yet it offers its assistance to persons of every rank and station in life—to the man of business as well as the man of science—for the purpose of private convenience as well as of general information.”

HISTORY OF SHORTHAND.

12. There are three principal epochs in the improvement and dissemination of the art of Shorthand in modern times, ending respectively at the publication of the matured systems of Mason (1682), of Taylor (1786), and of Phonography (1837); and each may be assigned to some specific cause, or peculiar feature of the time. The Shorthand of the Romans, as practised by Tyro, (the freedman of Cicero,) Ennius, and others, was an abbreviated longhand, both as to the forms of the letters, and the orthography.

13. In the 16th and 17th centuries, the principles of the Reformation were extensively promulgated in this country from the pulpit. A desire to preserve for future private reading the discourses of the principal preachers of that day, led to the cultivation of the newly invented art of shorthand writing. Teachers and systems increased rapidly; and by a comparison of one mode with another, and by experimenting with various series of alphabetical signs, Mason, at length, produced a system far superior to any that had preceded it. The progress of the art, from the publication in 1588 of Bright's system of arbitrary characters for words, (or rather from the publication of the first shorthand alphabet by John Willis, in 1602,) to the appearance of Mason's system in 1682, may therefore be considered as resulting from the dawn of RELIGIOUS FREEDOM. Mason's system was published by Thomas Gurney, in 1751, and it is used by members of his family, as reporters to the Government, to the present time.

14. No other marked advance was made till the middle of the next century. "It is singular," observes Mr. Bradley, in his shorthand treatise, "that although Stenography was introduced into this country at a very early period, yet that our forefathers should never, until a

very recent date, have thought of adapting it to that which is now its primary, although by no means its only, use—we mean the transcript of addresses delivered to the public, or in which the community at large are interested. The example of Cicero ought to have incited them to this pursuit, even had not the obvious nature of the art done so. However, the use to which it has been since so successfully applied, seems not to have been considered by them; for, up to 1780, public proceedings, or rather miserably abridged sketches of them, were taken down in the ordinary writing for the London journals. Dr Johnson⁽¹⁴⁾ was one of the earliest reporters of the debates in Parliament, and the Doctor boasted that he took care the Whig dogs should not have the best of the argument—a course which he could well adopt; for, instead of *reporting* the speeches of noble lords and honorable members, he *composed* them; and it is recorded that he made them all speak in the same pompous and grammatical style in which he was himself accustomed to write. In 1780, Mr. Perry, then proprietor of the *Morning Chronicle*, organized a corps of reporters. From that time Stenography was studied for professional purposes, and though there are some reporters on the daily papers who even yet use condensed longhand, the majority practise the equally simple and far more expeditious system of Shorthand.” The publication of the parliamentary debates caused a demand for reporters, and for a system equal to their wants. Mason’s, adopted by Gurney, was found insufficient. Its lengthy outlines could not be traced fast enough to enable the reporter to keep pace with the flow of eloquence that he often had to record; and the numerous arbitrary signs, and contractions of words, were too cumbersome for the memory. Byrom’s system (privately taught by himself for several years,) was made public in 1767, soon after his death. It was much practised in private circles, but was not brief enough for the reporter. Taylor’s appeared

14. See *The Gallery*, a History of Parliamentary Reporting, by J. C. Gratton; (London: Fred. Pitman, 1860;) a small volume which records the struggles of the English people in the 18th century for liberty to read the debates in the two Houses of Parliament. The narrative forcibly reminds the reader of the more vigorous struggles of the Nonconformists in the preceding century for freedom of religious worship.

in 1786, and Mavor's in 1789. These two valuable systems, with many others far inferior, were the fruits of this increased demand for the means of reporting the proceedings of the legislature; and their appearance marks the close of the second epoch, and the dawn of POLITICAL FREEDOM.

15. The practice of shorthand writing having been found so favorable to the development of the mental powers of those who used it; (as shown, first, in reporting the sermons of the Reformers, and then in taking down the discussions of our legislative assemblies;) and the experience of above two hundred years having proved the utility of the art; and, by the establishment of cheap schools, the ability to read and write having been acquired by nearly all who were able to afford the expense of learning these arts through the medium of the old alphabet;—a somewhat extensive desire was shown, chiefly by young persons, to add to their other means of acquiring knowledge the use of shorthand writing. Treatises on the art had hitherto been sold at high prices, seldom at less than half-a-guinea, and were thus beyond the reach of many who were desirous of learning. To meet this want, William Harding, a bookseller in Paternoster Row, published, in 1823, a neat edition of Taylor's system, with some slight improvements, at the reduced price of 3s. 6d. The book sold extensively, and in a few years other booksellers supplied, at a much cheaper rate, not only Taylor, but also Byrom and Mavor. An attempt to improve upon Taylor's system, by marking the long and short sounds of the vowels, with the intention of issuing a cheap edition for general use in National and British schools, led the writer of this sketch of the history of the art to the invention of Phonography. This occurred in 1837. Phonography is, however, so different in all its details from Taylor's system, that its origin could never be discovered from the work itself. Founded, as it is, on the "alphabet of nature," and already extensively practised throughout Great Britain, and the United States of America, its publication may, perhaps, without presumption, be called the third epoch in the development of the art of Shorthand. The immediate cause of the present extended practice of this kind of writing, was THE DIFFUSION OF KNOWLEDGE AMONG THE MIDDLE CLASSES OF SOCIETY. It has yet

to be extended to the lowest classes, and this will be the mission of Phonography combined with Phonetic Printing.

16. That Phonography is likely to fulfil this mission, may be inferred from one or two characteristics which distinguish it from all other systems of Shorthand. The first is, that it is founded on a strictly phonetic analysis of the English language, and may, consequently, be used with facility, by those who are unable to spell in accordance with the usual unsystematic orthography. The second is, that Phonography is not adapted to the wants of the reporter alone, but is especially well suited for letter-writing and general composition, as it may be written in a form as legible in every respect as common longhand, with, at the lowest computation, one-sixth of the trouble; that is, in one-third of the time, and with half the fatigue. The existence of two distinct styles of Phonography, one adapted for letter-writing, and the other for reporting,—the second being only an extension of the first, and not a new system in itself,—is the basis of the popularity of Phonetic Shorthand. The consequences of these happy arrangements are, that letter-writing is extensively cultivated among phonographers, and that a nearer approach to the introduction of one uniform system of Shorthand writing,—which all disciples of the art have looked upon as likely to be productive of such great benefits,—has already been made in the short period that Phonography has been before the world, than was made in the two hundred years during which Shorthand was previously employed in England. That these effects will continue and increase, there is every reason to believe, on account of the uniformly increasing demand for phonographic books. On these grounds Phonography may, in some respects, be said to afford the writer facilities of the same nature as those which the invention of printing opened out to the reader.⁽¹⁶⁾

16. From Pitman's *History of Shorthand*, originally published in the *Phonotypic Journal* for 1847, and subsequently in a separate volume, in *Phonetic Shorthand*, price 1s. 6d., cloth 2s. 6d. London: Fred. Pitman, 1852. The *History of Shorthand* is written in accordance with the 9th edition of Phonography, in which the vowels were arranged thus:—*ee, a, ah; au, o, oo*. This does not materially lessen the value of the work for the purpose for which it is recommended. (See par. 130).

EXPLANATION OF TERMS.

17. PHONETICS (from *φωνη*, *phōnē*, voice,) the things relating to the voice: the science ⁽¹⁷⁾ which treats of the different sounds of the human voice, and their modifications. The style of spelling in accordance with this science is named PHONETIC; the common style, such as is used in this book, being called ROMANIC, because it is formed from an alphabet derived from that which was used by the Romans.

PHONOGRAPHY, (from *phōnē*, voice, and *γραφη*, *graphē*, writing,) the art of representing spoken sounds by written signs; also the style of writing in accordance with this art.

PHONOTYPY, (from *phōnē*, voice, and *τυπος*, *tūpos*, type,) the art of representing sounds by printed characters or types; also the style of printing in accordance with this art.

PHONOGRAM, (from *γραμμα*, *gramma*, letter,) a written letter, or mark, indicating a certain sound, or modification of sound; as,
— *k*, *ah*.

PHONOTYPE, a printed letter, or sign, indicative of a particular sound, or modification of sound; as, *K*, *k*; *Œ*, *œ* (in *so*, *snow*).

LOGOGRAM, (from *λογος*, *logos*, word,) a word-letter; a phonogram, that, for the sake of brevity, represents a word; as | *t*, which represents *it*.

GRAMMALOGUE, a letter-word; a word represented by a logogram; as *it*, represented by | *t*.

PHRASEOGRAM, a combination of shorthand letters representing a phrase or sentence. (See the "Phonographic Phrase Book.")

17. "A science consists of *general principles* that are to be known; an art, of *practical rules* for something that is to be done."—ARCHBISHOP WHATELEY.

We speak of the *art* of Phonography, and of the *science* of Phonetics on which it is based.

OBSERVATIONS ON BEGINNING THE STUDY OF
PHONOGRAPHY.

18. The art of Phonography may be easily acquired. Experience has shown that its principles are mastered by most learners in a very short space of time, and that an hour's *daily* practice in reading and writing, continued for about a month, will generally ensure tolerable facility in using it. Although it may be learned from this "Manual" alone, the student will derive much assistance from the "Phonographic Teacher," a more elementary work, containing a series of progressive exercises in the phonographic character, expressly intended to lead the pupil by easy stages to a practical acquaintance with the details of the system. After studying the "Teacher," he should procure the "Phonographic Reader." When he has only this "Manual," he is advised to write down every illustration as he comes to it, repeating the phonetic name of each letter aloud, as he writes it. After he has been carefully through these three works he is recommended to read the Book of Psalms, written in an easy style of Phonography, for learners.

19. The student is particularly cautioned against attempting to write with rapidity at the outset. When his hand has become accustomed to trace the simple geometrical forms of the phonographic characters with correctness and elegance, he will find no difficulty in writing them quickly; but if he lets his anxiety to write fast, overcome his resolution to write well, he will not only be longer in attaining real swiftness, but will always have to lament the illegibility of his writing.

20. Phonography is at all times best written on ruled paper, but plain paper may be used, as in this volume. The "Phonographic Copy Book" is recommended as a companion to the "Teacher." The *learner* should always write upon lines, and he may use either a quill or a steel pen, or a pencil. A pencil is recommended for exercises, and a pen for ordinary writing and reporting. As, however, the reporter is sometimes so situated that he *cannot* use a pen, he should accustom himself, at times, to report with a pencil. The pen or pencil should be held as for longhand writing, and the elbow be turned out so that the letter \backslash *b* can be struck with ease.

ALPHABET OF NATURE.

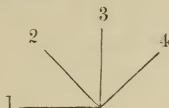
21. Phonography is based upon an analysis of the English spoken language. Its consonants and vowels are arranged so as to show, as far as possible, their mutual relations. In the consonants, *k* stands first, next *g*; the rest follow in perfectly natural order, first the mute or explosive letters, proceeding from the throat to the lips; then the semi-vocals, or continuants, in the same order; and lastly the liquids and nasals. Scarcely more than half the consonants are *essentially different*; the articulations in the pairs *k* and *g*, *t* and *d*, *f* and *v*, etc., are precisely the same, but the sound is, so to speak, light in the first, and heavy in the second letter of each pair. The consonants in each pair are represented by strokes in the same position, and of the same shape, but that chosen for the second is written *thick*, instead of *thin*; thus, — *k*, — *g*, | *t*, | *d*, \ *f*, \ *v*, etc.; and thus, not only is the memory not burdened with a multitude of signs, but the mind perceives that a *thin stroke* corresponds with a *light articulation*, and a *thick stroke* with a *heavy articulation*. *K*, *t*, *p*, *sh*, *s*, *th(in)*, *f*, are called light, or sharp consonants, and *sh*, *s*, *th(in)*, *f*, are further denominated whispered, or breathed consonants; while *g*, *d*, *b*, *zh*, *z*, *th(en)*, *v*, are heavy, flat, spoken, or murmured consonants. The difference is, that in the flat letters (*g*, *d*, *b*, etc.) a vocal murmur is added to the action of the organs by which the sharp letters (*k*, *t*, *p*, etc.) are produced. The light sounds are also called *surds*, while all the other letters (including *ng*, *n*, *m*, *l*, *r*, *y*, *w*, and the vowels,) are called *sonants*. *Ch* and *j* are double consonants, formed by the union of *t*, *sh*, and *d*, *zh*, as may be heard in *fetch*, *cheap*, *edge*, *jem*. They are placed next to the first elements *t*, *d*, which enter into their composition. The vowels are arranged naturally in two series, the first guttural and the second labial. Each series commences with the most open sound. The *short* vowels are represented by *light* dots and strokes, and their corresponding *long* sounds by *heavy* ones. After a few weeks' practice in writing Phonography, the heavy strokes and dots are made without any perceptible effort; they are traced by the pen, with as much facility as their corresponding heavy sounds are produced by the organs of speech.

CONSONANTS.

	<i>Letter.</i>	<i>Phonograph.</i>	<i>Examples of its power.</i>		<i>Name.</i>	<i>Phonotype.</i>
<i>Explosives.</i>	K	—	leek	cane	kay	k
	G	—	league	gain	gay	g
	T	|	fate	tip	te	t
	D	|	fade	dip	de	d
	CH	/	etch	chest	chay	te
	J	/	edge	jest	jay	dj
	P	\	rope	post	pe	p
	B	\	robe	boast	be	b
<i>Continuants.</i>	SH	⤿	vicious	she	ish	c
	ZH	⤿	vision	*	zhe	j
	S	)	hiss	seal	es	s
	Z	)	his	zeal	ze	z
	TH	(	wreath	thigh	ith	{ H b H θ
	TH	(	wreathe	thy	the	{ A d A d
	F	⤿	safe	fat	ef	f
	V	⤿	save	vat	ve	v
<i>Nasals.</i>	NG	⤿	sing	*	ing	{ U ŋ U ŋ
	N	(	seen	net	en	n
	M	)	seem	met	am	m
<i>Liquids.</i>	L	⤿	fall	light	el	l
	R	⤿	for	right	ar	r

CONSONANTS.

22. With one exception, (see par. 29,) every right-line and curve employed in Phonography, is written in the direction of one of the lines in the following diagram :—



all straight lines and curves in direction 2 and the curves in direction 4 being inclined midway between a perpendicular and horizontal line.

23. The consonants should be made about one-sixth of an inch in length, as in these pages. This size is best adapted for the learner, and insures accuracy and neatness in the writing. When he can write with ease, the size may advantageously be reduced to one-eighth of an inch. Particular attention should be paid to the forms of the curved thick letters; if they are made heavy throughout, they present a clumsy appearance; they should be thickened in the *middle* only, and taper off at each end.

24. Perpendicular and sloping letters are written from top to bottom, and horizontal letters from left to right; thus,

| *t*, \ *p*, (*th*, / *sh*, \ *r*, — *k*, ∪ *n*.



25. The letter / *l*, when standing alone, is written upward, and \ *sh* downward: / *l*, and / *sh*, joined to other consonants, may be written either upward or downward, as may be convenient; thus,



/ *lt*, \ *lm*, / *shn*, ∪ *shn*.






26. All the consonants in a word should be written without lifting the pen, the second letter beginning where the first ends, and so on; as,

┐ *kt*, └ *tk*, ∩ *nt*, ∪ *fn*,⁽²⁶⁾ ∪ *fl*, / *trt*.



26. There should always be an angle between *f* and *n*, *l* upward and *m*, and all similar combinations. In tracing the consonants slowly, learners may make an angle between *p* and *n*, *b* and *n*, *th* and *n*, and similar combinations. The advanced writer should strike these letters without an angle.

27. When a straight consonant is repeated, no break should be made between the two strokes; thus, ——— *kk*. When a curved consonant is repeated, the curve should not be written larger, but doubled; thus,  *nn*,  *mm*.

28. Single consonants, and combinations of consonants similar to those in paragraphs 24, 25, 26, rest upon the line; thus,  *cat*, not  *cat*. When two descending letters are joined, the first should be made down to the line, and the second below; thus,





 *tp*,  *tch*,  *cht*,  *pt*,  *ft*.

UPWARD *R*.





29. As the straight line in direction 4, paragraph 22, may be written either up or down, it is made to represent two letters, namely, *ch* when written downward, and *r* when written upward; this additional sign being given to *r* for convenience and speed in writing. To diminish the risk of *ch* and *r* being mistaken for each other  *ch* is made to slope 60 degrees from the horizontal, and  *r* when standing alone, 30. This line naturally takes these slopes when struck by the hand downward and upward respectively. The upward *r* is written as in the following examples:—









 *tr*,  *rt*,  *pr*,  *rp*,  *mr*,  *ntr*.

When *r* has to be written alone, or joined to the circle-*s* only, either the alphabetic form may be used, thus,

 *r*,  *rs*,  *sr*,  *srs*,









or the upward *r* may be employed (see paragraph 164); thus,

 *r*,  *rs*,  *sr*,  *srs*.





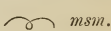
When joined to other letters, *ch* and *r* are distinguished by the direction of the stroke; thus,  *chr*,  *rch*,  *kr*,  *kch*,  *tr*,  *tch*,  *mr*,  *mch*.

CIRCLE S AND Z.





30. On account of their frequent occurrence, *s* and *z* are furnished with an additional character, particularly convenient for joining; thus *o s* or *z*. When the *s* circle is joined to straight letters, it is written on the upper side of *k*, and on the corresponding side of the other letters; thus,





 *ks*,  *ts*,  *chs*,  *ps*;  *sk*,  *st*,  *sch*,  *sp*.

When joined to curved letters, it is written inside the curve; thus,

 *fs*,  *sf*,  *ss*,  *ms*,  *ns*,  *msm*.







Between two consonants, it takes the shortest direction; thus,

 *kst*,  *tsk*,  *pst*,  *chsp*.

When the circle *s* (or the loop for *st* or *str*, par. 99) is joined to *l* only, the consonant is written upward; thus,  *ls*,  *sl*, and when joined to *sh* only, it is written downward; thus,  *shs*,  *ssh*.

LONG VOWELS.

31. There are six simple long vowels in the English language, viz.,

AH,	A,	E;	AW,	O,	OO; ⁽³¹⁾
					
as in <i>alms</i> ,	<i>ale</i> ,	<i>eel</i> ;	<i>all</i> ,	<i>ope</i> ,	<i>food</i> ,
Phonotypes: A a,	E e,	I i;	Ω ω,	Θ θ,	U u.
A a,	E e,	I i;	Ω ω,	Θ θ,	U u.

32. The first three vowels are represented by a dot, and the last three by a short stroke or dash, written at right angles to the consonant. These vowel-signs are here written to the letter *t*, to show their respective places; namely, at the beginning, middle, and end of a consonant. ALL the vowels should be pronounced as single sounds; that is, *ah* as heard at the beginning of *alms*, and not as *a-aitch*; *a*, as in *ape*; *e* as in *eel*; *aw* as *awe*, not as *a-double-you*; *o*, as *owe*; *oo* as in *ooze*.

31. In previous editions of Phonography, the vowels were arranged thus:—*e*, *a*, *ah*; *au*, *o*, *oo*. Experience has shown that the present arrangement is more in accordance with phonetic principles, and more convenient for the writer.

METHOD OF PLACING THE VOWELS.

VOWELS FOLLOWING CONSONANTS.

	ah	a	e	aw	o	oo
K						
T						
CH						
P						
SH						
S						
TH						
F						
N						
M						
L						
R down						
R up						

VOWELS PRECEDING CONSONANTS.

T						
M						

METHOD OF PLACING THE VOWELS.

33. When a vowel is placed on the left-hand side of a perpendicular or sloping consonant, it is read *before* the consonant; and when placed on the right-hand side, it is read *after* the consonant. A vowel placed above a horizontal letter, is read *before* the consonant, and when written under, is read *after* the consonant. This, it may be observed, is the way in which we read all European languages; namely, from left to right, and from top to bottom. As shown in the Table on the opposite page, the vowels are written at the side of the consonant, in three places,—at the beginning, middle, and end; the beginning of the consonant, whether written upward or downward, being the place of the first vowel-sign *ah*. The letter *l*, for instance, when written downward, has its vowels' places reckoned downward; and when written upward, the vowels are reckoned from the bottom upward.

34. Vowels placed at the beginning of a consonant (*ah* and *aw*, for example,) are called *first-place vowels*; vowels written in the middle are called *second-place vowels*; and those written at the end are called *third-place vowels*.

35. The vowel points and strokes must be written at a little distance from the consonants to which they are placed. If allowed to touch, except in a few cases, they would occasion mistakes. (See par. 169.)

SHORT VOWELS.

36. Besides the six long vowels already explained, there are in English six short vowels, as heard in the words

pat, pet, pit; not, nut, foot.

In producing these sounds the positions of the vocal organs are nearly the same as in uttering the long vowels in

palm, pate, peat; nought, note, food;

the chief difference being, that the former vowels are more rapidly pronounced. The short vowels are represented by dots and strokes

written in the same places as for the long ones, but made lighter, to indicate their brief character; thus,

	ä,	ë,	ï;	ö,	ü,	öö;
	·	·	·	—	—	—
as in	am,	ell,	ill,	on,	up,	foot,
Phonotypes:	A a,	E e,	I i;	O o,	Œ œ,	U u.
	A a,	E e,	I i;	O o,	Œ œ,	U u.

37. These short vowels should not be called—No. 1, "short *eh*;" No. 2, "short *ee*;" No. 3, "short *i*, (*eye*)," etc.; but—No. 1, "short *ah*;" No. 2, "short *eh*;" No. 3, "short *ee*," etc. It will be found more convenient when speaking of these short vowels, to affix the letter *t* to each, and call them severally *at*, *et*, *it*, *ot*, *st*, *ut* (that is *ööt*).

DIPHTHONGS.

38. The double vowels heard in the words *ice*, *owl*, *ay*, *boy*, are represented by small angular marks, thus,

I, [∨]| *ice*; ow, [^]| *owl*; ai, [∨]| *ay*; oi, [>]| *boy*.

I and *ow* are close diphthongs, accented on the second element; and *ai* (yes), *oi*, are open diphthongs, accented on the first element. Each is pronounced as one syllable. They are phonotypically represented thus, *ei* (*ai* or *xi*), *ou* (or *au*), *ai*, *oi*. The shorthand signs for *i*, *ow*, *oi*, may be written in ANY place: *ai* is written in the FIRST place. Theoretically, *oi*, as an OPEN diphthong, is [>]| the first stroke heavy, (see par. 150,) but the light sign may be employed because it is not required for a CLOSE diphthong formed of the same elements.

DOUBLE LETTERS OF THE Y AND W SERIES.

39. The letters *y* and *w* are unlike any other consonants. They are, in fact, *consonants made from vowels*; *y* being a modification of *ee*, and *w* a modification of *oo*; as may be heard in pronouncing

yah, *yeh*, *yih* (or *yee*); *yaw*, *yoh*, *yuh* (or *yoo*).
wah, *weh*, *wih* (or *wee*); *waw*, *woh*, *wuh* (or *woo*).

It has been found expedient to represent these letters *in connection with*

the succeeding vowel, by a single sign, having a vowel character ; thus,

<i>yah</i>	∪	∩	<i>yaw</i>	<i>wah</i>	c |	▷	<i>waw</i>
<i>yeh</i>	∪	∩	<i>yoh</i>	<i>weh</i>	c |	▷	<i>woh</i>
<i>yee</i>	∪	∩	<i>yoo</i>	<i>wee</i>	c |	▷	<i>woo</i>

These signs, like those for the simple vowels, are written heavy for long vowels, and light for short ones. (See page 35.)

40. By prefixing *w* to the diphthong *i*, the treble sound *wi* is heard, as in *twice*. It is represented by a small right angle, thus, ^L| *wi*, which may be written in ANY position.

41. The shorthand signs for the diphthongs, and double and treble letters of the *y* and *w* series, are always written in the same direction ; that is, they do not accommodate themselves to the consonant to which they may be written, as do the signs for the simple vowels *aw*, *o*, *oo*.

FULL SIZED Y AND W.

42. *Y* and *w* are also furnished with full-sized consonantal forms ; thus, (*y*, \ *w* ; which are used like other consonants ; thus,

• *yea*, (*Yeo*, 6 *use* ; \ *way*, \ *away*.

These characters give greater distinctness than the small curved double letters, in the writing of words which contain no other consonant than *y* or *w*, also when either of these letters is followed by *s*.

THE ASPIRATE, OR BREATHING, H.

43. The aspirate occurs in English only when preceding a vowel, or *y*, *w*, which are modifications of vowels. It is expressed by a small dot prefixed to the vowel sign ; thus,

• *hail*, • *hole*, • | *white*.

When it is more convenient to use a consonantal form for this letter, it is written either / downward, or \ upward, whichever may be most convenient for joining with the preceding or following letter ; as,

/ *hay*, / *hoe*, 2 *hymn*, \ *honey*, \ *inherit*.

The names of the letters *y*, *w*, *h*, are *yay*, *way*, *aitch*.

ON WRITING PHONETICALLY.





44. In consequence of the deficiencies of the English alphabet, and the unphonetic character of our orthography, the spelling of a word can seldom be taken as a guide to its pronunciation. To write any given word, therefore, phonographically, its several *sounds* must first be ascertained : the student should then write the phonographic letters which represent them. The practice of Phonography and the reading of Phonotypy (see page 61,) will improve the student's pronunciation, and train his ear to discriminate differences in orthoepy.⁽⁴⁴⁾

THE CIRCLE AND STROKE S.







45. The circle *s* is generally used in preference to the stroke *s* ; thus,



 *sake*,  *sat*,  *sought*,  *piece*,  *task*.



In these and similar words, the vowel is placed and read to the stroke-consonant, and not to the circle *s*, to which no vowel can be placed or read. The learner should particularly observe that the circle *s*, at the beginning of a word, is always read FIRST ; and at the end of a word it is always read LAST. It may be made double-sized for *ss* ; thus,


 *cause*,  *causes*,  *pass*,  *passes*.

46. When a word begins with a vowel followed by *s* or *z*, or ends with a vowel preceded by *s* or *z*, the stroke form of the letter is used ; thus,

 *ice*,  *ease*,  *ask*,  *see*,  *mercy*,  *noisy*.

47. The stroke *s* is used whenever it is necessary to place a vowel to this consonant ; thus,  *science*,  *chaos*.


48. The stroke *z* is used in *all* words that begin with *z* ; as,  *zeal*,  *Zion*.



44. The vowel *a* (*eh*) is always modified by a following *r* in English, so that no distinction is required between the vowels in *mate* and *mare*. In Scotch, French, German, Italian, etc., in which this deep *a* occurs independently of *r*, it is represented by two dots parallel to the consonant, in the second vowel place. This sign may also be employed in English Phonography, if the writer chooses. Those who distinguish the vowels in *pass* and *passive*, and do not pronounce the former as in *further*, may use two parallel dots for it ; thus,  *pass*.

VOCALIZATION OF WORDS.

49. When a vowel comes *between two consonants*, it is possible to write it either after the first, or before the second; thus,





 or  *cap*,  or  *cape*,  or  *keep*.

Care must be taken not to write the vowel sign in an angle between two letters; as  which might be read either *kee-p* or *k-ahp*:





 for *nick-nack*, is not so clear as  *nick-nack*.

The three following rules embrace the greater number of cases.

50. FIRST-PLACE VOWELS are written after the *first* consonant; as,





 not  *pack*;  not  *call*.


51. SECOND-PLACE VOWELS are written after the *first* consonant when LONG, and before the *second* when SHORT: thus,



 *gate*,  *get*,  *coat*,  *cut*.

It is thus known whether a second-place vowel is intended to express a long or a short vowel independently of the heaviness or lightness of the vowel sign.

52. THIRD-PLACE VOWELS are written before the *second* consonant; as,

 not  *kit*;  not  *poor*.

53. If the second consonant is the circle *s*, the vowel must necessarily be written after the first consonant; thus,  *muscle*.

54. When the diphthongs $\vee \bar{z}$, $\wedge ow$, are written by themselves for the words *I*, *how*, \vee *I* is placed ABOVE the line, and \wedge *how* ON the line. When either of these diphthongs commences a word, the first place is the most convenient; as \vee *eyes*, \wedge *ounce*; in other cases they are both more easily written in the third place; as,  *spike*,  *vow*.

55. The double letters $\cup y\check{a}$, $\cap y\check{o}$, etc., $\epsilon w\check{a}$, $\circ w\check{o}$, etc., may be joined to consonants to express *y* or *w* alone; thus,

 *youth*,  *wit*,  (*wrm*) or  *warm*.

56. When a FIRST-PLACE vowel comes either before or after the first consonant of a word, the vowel may sometimes be more conveniently written first, and the consonant afterwards.

SINGLE AND DOUBLE CONSONANTS.

		L HOOK.	R HOOK.	N HOOK.	HALF LENGTH.
K	—	kl —	kr —	kn —	kt —
G	—	gl —	gr —	gn —	gd —
T	|	tl ∩	tr ∩	tn ∩	tt |
D	|	dl ∩	dr ∩	dn ∩	dd |
CH	/	chl /	chr /	chn /	cht /
J	/	jl /	jr /	jn /	jd /
P	\	pl \	pr \	pn \	pt \
B	\	bl \	br \	bn \	bd \
SH	⌒	shl ⌒ up	shr ⌒ down	shn ⌒ down, up	sht ⌒
ZH	⌒	.....	zhr ⌒	zhn ⌒	zhd ⌒
S	)	.....	.....	sn)	st)
Z	)	.....	.....	zn)	zd)
TH	(	thl (	thr)	thn (	tht (
TH	(	thl (	thr)	thn (	thd (
F	⌒	fl ⌒	fr ⌒	fn ⌒	ft ⌒
V	⌒	vl ⌒	vr ⌒	vn ⌒	vd ⌒
H	⌒	.....	.....	hn ⌒ up	ht ⌒ down

VOWELS.

*Short.**Long.*

ă	ě	ĩ	õ	ũ	öö	ah	eh	ee	aw	ō	ōō
am,	ell,	ill,	olive,	up,	foot.	alms,	ale,	eel,	all,	ope,	food.

DIPHTHONGS. EI^V | isle, OW[^] | owl, AI^V | ay, OI[>] | oil, WI^L | wine.

SINGLE AND DOUBLE CONSONANTS.

		N HOOK.		HALF LENGTH NT or ND.		HALF LENGTH T.		HALF LENGTH D.	
NG	↪	ngn	↪	ngnd	↪	. . . . .		. . . . .
N	↪	nn	↪	nut	↪	nt	↪	nd	↪
M	↪	mn	↪	mnt	↪	mt	↪	md	↪
MP	↪	mpn	↪	mpnd	↪	. . . . .		. . . . .
L	↪	ln	↪ up, down	lnt	↪ up, down	lt	↪ up or down	ld	↪ down
R	↪	rn	↪	rnt	↪	rt	↪	rd	↪
R	↪ up	rn	↪ up	rnt	↪ up	rt	↪ up	rd	↪ up
Y	↪	yn	↪	ynd	↪	yl	↪	yld	↪
W	↪	wn	↪	wnd	↪	. . . . .		. . . . .
WN	↪	wnn	↪	wunt	↪	wnt	↪	wud	↪
WM	↪	wmn	↪	wmnt	↪	wmt	↪	wmd	↪
WL	↪ up, down	wln	↪ up	wlnt	↪ up	wlt	↪ up	wld	↪ up
WR	↪ up	wrn	↪ up	wrnt	↪ up	wrt	↪ up	wrd	↪ up
NR	↪	nrn	↪	nrat	↪	nrt	↪	nrđ	↪
MR	↪	mrn	↪	mrnt	↪	mrt	↪	mrd	↪

DOUBLE LETTERS OF THE Y AND W SERIES.

yă yě yĩ yŏ yŭ yŏŏ

wă wě wĩ wŏ wŭ wŏŏ

Short. ʏ | ʏ | ʏ | ʏ | ʏ | ʏ

ʏ | ʏ | ʏ | ʏ | ʏ | ʏ

as in *yam, yet, (yĭ,) yon, young, unite.*as in *wag, wet, wit, was, won, wood.*

yah yeh yee yaw yō yōō

wah weh wee waw wō wōō

Long. ʏ | ʏ | ʏ | ʏ | ʏ | ʏ

ʏ | ʏ | ʏ | ʏ | ʏ | ʏ

as in *(yah,) yea, ye, yawn, yoke, you.*as in *qualm, way, we, wall, woke, woo.*

DOUBLE AND TREBLE CONSONANTS.

INITIAL L AND R HOOKS.

57. The simple articulations *k, g, t, d*, etc. are often closely united with the liquids *l* and *r*, forming a kind of consonant diphthong, and pronounced by a single effort of the organs of speech; as in *clean, grow, try, drink*, etc. The natural way of expressing these combinations in writing would undoubtedly be by some marked and uniform modification of the *simple* letters. It is effected thus:—

— *k*, with *l*, becomes $\text{— } kl$; — *k*, with *r*, becomes $\text{— } kr$;
 | *t*, with *l*, becomes $\text{| } tl$; | *t*, with *r*, becomes $\text{| } tr$.

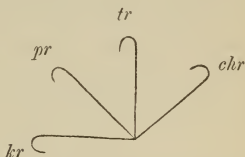
58. The curved letters are represented in a similar manner; thus,
 (*th*, with *l*, becomes (*thl*; (*th*, with *r*, becomes) *thr*;
 \ *f*, with *l*, becomes \ *fl*; \ *f*, with *r*, becomes \ *fr*.

59. In the appropriation of the forms) \ to *thr* and *fr*, there is a slight deviation from the principle upon which the straight-line double consonants are formed. Properly) \ would represent *sr, rr*; but these combinations are not consonant diphthongs: they never occur in a syllable without a vowel between them. And as such characters as \ for *fr*, (leaving the \ *f* unaltered,) could not be written both accurately and quickly, and are, therefore, not admissible into the system, the spare forms) \ are used for *thr, fr*. In one respect the pairs \ , () may be said to agree with the straight consonants. If the character \ *pl* be cut out in a piece of paper or card, and then turned over, \ *pr* is produced; in the same way \ *fl* reversed, gives \ *fr*, and (*thl* gives) *thr*. These two series of double consonants are given in the Table on page 34, columns 3 and 4.

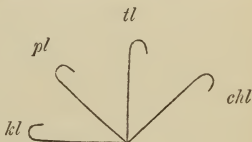
60. In the hooked letters, the hook must not be considered as *r*, and the stem as the primary letter, but the *whole form* — must be taken to represent the consonant diphthong *kr*, considered as a whole; and in no case can the *r* be read first; thus \ cannot be used for *reap*. The left-hand hook was selected for the *r* series, and the right-hand hook for the *l* series, because the combinations *tr, pr*, etc., occur five

times as often as *tl*, *pl*, etc., and the left-hand hook is the best sign for writing, both when occurring singly, and when joined to other letters.

61. If the *Right* hand be held up, with the first finger bent, the outline of *tr* will be seen; and by turning the hand round to the following positions, all the double consonants of the *kr* series will be formed; thus,



62. If the *Left* hand be held up, in the same way, the outline of *tl* will be seen; and by turning the hand round to the following positions, all the double consonants of the *kl* series will be formed.



63. The double letters, \smile *nr*, \frown *mr*, \smile *mp*, are irregular.

64. When speaking of these double consonants, as, for instance, in a phonographic class, it will be found convenient to pronounce them with monosyllabic names; thus, \upharpoonright *tr* should not be called *te*, *ar*, but *ter*; \searrow *per*; \upharpoonright *tel*; \searrow *pel*, etc. A distinction is thus made between *p*, *l*, pronounced as two letters, and *pl*, pronounced as one. The former would mean \vee the latter \searrow . So the compounds in par. 30 may be named \circ *kess*, \downarrow *tess*, \smile *sek*, etc.







65. These double consonants are vocalized like the single ones; thus,

\upharpoonright *tree*, \searrow *pray*, \frown *flame*, \searrow *apply*, \smile *matter*.

66. *Shl*, upward *shn* and *rt*, downward *wl*, *ln*, and *lnt*, must never stand alone, because they would then be read as other letters.

SKR SERIES OF CONSONANTS.

67. From the *kr* series of double consonants, a series of treble consonants is formed by making the hook into a circle; thus,

 *skr*,  *str*,  *spr*;  *sgr*,  *sdr*,  *shr*.









68. These treble consonants are used only initially; thus,

 *scrape*,  *straw*,  *strike*,  *spray*,  *supreme*.




Skr, *str*, *spr*, cannot be read as *sk*, *st*, *sp*, because in the latter case the circle *s* is always written on the upper or right-hand side; thus,

 *sk*,  *st*,  *sp*.




69. Except when *skr*, *str*, *spr*, occur initially, the circle *s* and the hook of the double letter must be distinctly expressed; thus,



 *Exeter*,  *express*,  *pester*,  *register*,  *disclose*,
 *excursive*,  *destroy*,  *prosper*.

70. When one of the *l* or *r* hooked letters follows the circle *s*, and a perfect hook cannot be formed, an imperfect one will suffice; thus,



 *explore*; or it may be omitted; thus,  *subskibe* for *subscribe*,  *superskibe* for *superscribe*.


71. After *t*, and *d*, the circle may be turned to the right in order to form the treble consonants *skr*, *sgr*; thus,

 *describe*,  *disagree*,  *disgrace*.

In the combinations *dsk*, *dsg*, the circle is written on the other side; thus,  *desk*,  *disguise*.

72. *S* is joined to a consonant of the *kl* series thus,





 *sickle*,  *settle*,  *saddle*,  *supply*,  *civil*.





73. Occasionally it is more convenient to write the single consonants than to use a double letter of the *kl* and *kr* series; thus,  is the best form for *sensible*.

W HOOK BEFORE N, M, L, R.

74. A hook at the beginning of *n*, *m*, *l*, and the upward *r*, (see Table, page 35, lower part of column 2,) expresses *w* ; thus,







 *one*,  *whim*,  *well*,  *ware*,  *worth*.

75. This series of double letters differs from the *kl* and *kr* series with respect to the principle explained in par. 60 ; for in the *w* hook letters, the forms   etc., are not to be understood as representing *wl*, *wr*, etc., as *consonant diphthongs* ; but the hook is *w*, and the stem *l*, *r*, etc. ; consequently, vowels placed before *n*, *m*, *l*, *r*, will be read between the *w* and the letter represented by the stroke. Thus these four double consonants are vocalized like  *sn*,  *sm*, etc.







76. The aspirated *w* (*wh*) is expressed by thickening the hook ; thus,  *whim*,  *where* ; or by  ; thus,  *whim*.




N HOOK.


77. *N* following a straight letter, is expressed by a final hook on the UNDER side of a horizontal stroke, and on the corresponding side of any other straight letter ; (see Table, pages 34, 35 ;) thus,

 *cane*,  *tone*,  *pain*,  *train*,  *turn*,  *explain*.






78. By making the hook into a circle, *s* or *z* is added ; thus,


 *canes*,  *tones*,  *pains*,  *trains*,  *turns*,  *explains*.




When the *s* or *z* circle only is joined to a straight letter, it is written on the UPPER side ; thus,  *ks*,  *ts*,  *ps*. (See par. 30.)

79. The *ns* circle is made double-sized for *nsez* ; thus,  *expenses*.

80. After curves, the *n* hook is written inside the curve ; thus,

 *shine*,  *feign*,  *lean*,  *known*,  *mine*.

S or *z* is added by a circle at the end of the hook ; thus,  *mines*.

81. A vowel after a letter with the *n* hook is to be read BEFORE the *n* ; thus,  *men*. To express a vowel AFTER *n*, the stroke *n* must be used ; thus,  *many*,  *tiny*. As the stroke *n* (and also the stroke *s*, and frequently *t* and *d*) at the end of a word, thus indicates a final vowel, the vowel may be omitted in swift writing.

F OR V HOOK.

82. *F* or *v*, when following a *straight* letter, is expressed by a final hook on the UPPER side of a horizontal stroke, and on the corresponding side of any other straight letter; thus,

→ *kf*, | *tf*, / *chf*, \ *pf*, ↗ *rf* (upward);
as in | *tough*, | *David*, | *cough*, (*lithograph*, | *turf*.

HALVING PRINCIPLE, ADDING T OR D.

83. By halving any of the preceding letters, (see par. 91,) whether single, double, or treble, *t* or *d* is added, according as the letter is thin or thick; *t* being generally added when the letter is *thin*, and *d* when it is *thick*; (see p. 34, last column, and p. 35, last three columns;) thus,

| *talk*, | *talked*; \ *bake*, \ *baked*; / *rip*, / *ripped*;
(*live*, (*lived*; / *rub*, / *rubbed*; \ *beg*, \ *begged*.

84. A vowel BEFORE a half-sized consonant is read before both letters; as, ∙ *east*, ∙ *eased*, ∙ *oft*, ∙ *ached*, ∙ *act*.

85. A vowel AFTER a half-sized consonant is read next to the primary single, double, or treble letter; thus,

⌞ *Crossthwaite*, ⌞ *coughed*, ∩ *point*, ∞ *bread*, 9. *street*.

86. *N*, *m*, *l*, and *r* are shortened for the addition of *t*, and these shortened strokes, when thickened, represent *nd*, *md*, *ld*, *rd*; thus, ∩ *sent*, ∩ *send*, | *tempt*, | *stemmed*, ∩ *old*, ∩ *appeared*.

87. *Lt*, when standing alone, is written upward; in other cases, either upward or downward: *ld* is always written downward; thus,

(*lute*, (*melt*, \ *pelt*, \ *kneelt*, (*lead*, \ *fold*.





88. *D* is added to both light and heavy letters, for the past tense; as, ∩ *melted*, \ *peopled*, ∩ *ordered*, ∩ *measured*.

89. To express *d* instead of *t* after the *n* hook, (also to distinguish *v* from *f*), the hook is thickened, but this is not important; thus,





∩ *attained*, ∩ *pained*, ∩ *lend*, ∩ *strife*, ∩ *strive*.



90. The practised phonographer may use a half-sized letter to represent either an added *t* or *d*; as,

∩ *mind*, ∩ *upward*, ∩ *rapid*, ∩ *afford*, ∩ *alphabet*.





91. The only consonants that do not admit of being halved are  *y*,  *w*,  *ng*, and the irregular  *mp*. (All HOOKED letters are halved for the addition of *t* or *d*.)










92. A full-sized and a half-sized consonant, or two half-sized consonants, should not be joined unless they form an angle at the point of union; because it would sometimes be doubtful whether such combinations were meant for a single letter, or a full-sized and a half-sized letter, or two full-sized letters. For instance, *k* and *kt*, *l* (upward) and *kt*, *tr* and *tt*, *d* and *tt*, *t* and *nt*, *nt* and *mt*, are not allowable combinations: these double consonants should either be resolved into their simple letters, or the pen should be taken off; thus,











 *kicked*,  *treated*,  *intimate*,  *practicable*.




93. The half  length consonants are named,—*ket*,  *gent*, etc.






-TION HOOK.

94. The termination *-tion* (*shon*), is expressed by a large final hook. After a curve it follows the direction of the curve; thus,  *fashion*,  *mission*,  *version*,  *nations*.

95. At the end of a straight letter beginning with a hook or circle, or springing from a curve, the *tion* hook, when final, is written on the OPPOSITE side, that the straightness of the letter may be preserved; thus,  *oppression*,  *correction*,  *collection*,  *circulation*,  *station*,  *section*,  *secretion*,  *affection*,  *selection*.











96. In other cases, *-tion* when final, and following a straight letter, is written on the side opposite to that on which the preceding vowel is written, for convenience in vocalizing; thus,  *caution*,  *occasion*,  *action*,  *passion*,  *predication*,  *protection*,  *operation*,  *portion*,  *Persian*. After simple *t* or *d*, the *-tion* hook is always written on the right; thus,  *addition*.

97. *Ns* after a straight letter being a circle, thus,  *kns*, the termination *-tions*, when on the same side, may be written with a SMALL hook, and circle inside; thus,  *patience*,  *actions*.

98. The *n*, *f*, and *-tion* hooks may be used in the middle of a word; as,  *render*,  *perfect*,  *national*; and the *-tion* hook may be thickened for *-sion*; thus,  *derision*,  *vision*.

ST AND STR LOOPS.

99. *St* is written by a loop one-third as long as a consonant ; as,

 *stock*,  *state*,  *stop*,  *steam*,  *still*,
 *kissed*,  *toast*,  *fast*,  *last*,  *rest*.






100. This loop is used chiefly as initial or final, but it may be employed medially when the loop can be distinctly formed ; as in

 *testify*,  *justify*,  *investigation*.

101. A loop half as long as a consonant, represents *str* ; thus,

 *strike*,  *strap*,  *faster*,  *muster*,  *minister*.

102. These loops may be combined with the initial *kr* and the final *kn* series of straight letters ; thus,







 *stoker*,  *against*,  *striker*,  *strapper*,  *punster*.

103. *S* may be added to a final loop or to the large *ss* circle by continuing the stroke of the loop or circle ; thus,

 *crusts*,  *lists*,  *dusters*,  *punsters*,  *exercises*.

S-TION HOOK.

104. A hook made by continuing the *s* circle to the other side of the consonant, adds *-tion* (*shn*) or *-sion* (*zhn*) ; thus,

 *decision*,  *possession*,  *position*,  *persuasion*,
 *transition*,  *compensation*.








In this case, the hook *-tion* may be vocalized for a second or third-place vowel only, by writing the vowel-sign BEFORE the hook for a second-place vowel, and AFTER it for a third-place vowel, as in the above examples.

105. The circle *s* or *z* may be added to this back hook, and it may, occasionally, be used in the middle of a word ; thus,

 *positions*,  *physicians*,  *positional*,  *transitional*.

LENGTHENED CURVE, ADDING THR.

106. When a curved consonant is written twice its usual length, it expresses the addition of) *thr* (dr), *tr*, or *dr*; thus,

 *father*,  *neither*,  *mother*,
 *letter*,  *order*,  *slander*,  *inventor*.

These double-length consonants are vocalized like the half-length ones, (see par. 84, 85,) with respect to a vowel sign written BEFORE or AFTER. (See par. 112).

VOCALIZATION OF THE KL, KR SERIES OF CONSONANTS.




107 To express one of the long vowels *ah*, *eh*, *ee*, BETWEEN the two letters of one of the *kl*, *kr* series of consonants, write a small circle ABOVE or BEFORE the consonant; thus,

 *careless*,  *dear*,  *cheerless*.











108. The SHORT vowels *ă*, *ĕ*, *ĭ*, are written by a small circle placed UNDER or AFTER the consonant; as,

 *gardener*,  *Charles*,  *firm*,  *tell*,  *till*.

109. When the position of the consonants renders it inconvenient to observe this rule, the circle may be written on EITHER side, for either a LONG or a SHORT vowel; thus,


 *regard*,  *Tyrolese*,  *engineer*.

110. A stroke vowel is struck THROUGH the consonant; thus,

 *course*,  *cold*,  *curve*,  *scurf*,  *full*,  *school*,
 *record*,  *require*,  *soldier*,  *during*.

111. When an initial hook or circle would interfere with a first-place vowel, or a final hook or circle with a third-place vowel, the vowel-sign may be written at the BEGINNING or END of the consonant; as,

 *dormouse*,  *quality*,  *figuration*,  *figures*.

112. A vowel before the final *r* of a lengthened curve is written in accordance with the rules in par. 107-111; thus  *adventure*.

PREFIXES.

113. The following prefixes are written near the following part of the word, but in reporting (except the dot *con*.) they are joined, when it is convenient to do so, to save the time necessary for lifting the pen :—

114. CON or COM is expressed by a light dot, written at the beginning of the word ; thus, \dot{j} . *contain*, \swarrow_v *comply*. When preceded by a consonant, either in the same word or the preceding word, *con* or *com* is understood by writing the syllable that follows, UNDER or CLOSE TO the consonant that precedes ; thus, \swarrow *inconstant*, $\overline{\searrow}$ *accomplish*, (in practice, the vowel of *ac* may be omitted,) $\mid \searrow$ *decompose*, $\swarrow \searrow$ *discompose*, \swarrow_j *discontent*, $\swarrow \searrow \searrow$ *irreconcilable* (downward *r*), $\swarrow \searrow$ *reconcilable* (upward *r*, see par. 162), $\overline{\top}$ *misconduct*, \swarrow *recommend*, \searrow *uncommon*, \searrow_v *unconfined*, $\searrow \searrow$ *in consequence*, $\swarrow \searrow_v$ *you will comply*, $\swarrow \top$ *I am content* (see par. 179), $\overline{\swarrow}_v$ *and contrive*, \searrow *and compare*, $\swarrow \mid$ *he connected*, $\searrow \mid$ *he consented*, $\circ \searrow$ *has commenced*, \dot{j} . *and is content*. (See the signs for *and*, *he*, etc., page 49.)

115. CONTRA, CONTRI, CONTRO \rightarrow as, $\rightarrow \top$ *contradiction*, $\rightarrow \searrow$ *contribution*, $\rightarrow \searrow_v$ *controvert*.

116. FOR, FORE \searrow as, $\searrow \top$ *forget*, $\searrow \top$ *foretell*.

117. INTER, INTRO \cup as, $\cup \searrow$ *interview*, $\cup \top$ *introduction*.











118. SELF \circ as, $\circ \searrow$ *selfish*, $\circ \mid$ *selfhood*.

119. The preposition IN may be expressed before the treble consonants, *skr*, *str*, *spr*, by a back hook ; thus, $\searrow \searrow$ *inscription*, $\searrow \top$ *instruct*, $\searrow \searrow$ *inspiration*.









120. A prefix resembling in sound any of the above may be written in the same manner ; thus, \searrow *accompany* (*aksmpani*), $\searrow \searrow_v$ *recognize*, $\searrow \searrow$ *circumspect*, $\searrow \searrow$ *circumstances*, $\searrow \searrow \searrow$ *circumscribed*, $\searrow \searrow$ *incumbent*, $\searrow \searrow$ *enterprise*.




AFFIXES.




121. The following affixes are written near the preceding part of the word :—





122. ING is expressed by a light dot at the end of a word ; thus,  *eating* ; or by the alphabetic  ; as  *parting*. INGS is written by / or \, or the alphabetic form  *ings*, as  *doings*,  *lodgings*,  *meetings*,  *engravings*,  *sayings*. The dot or stroke should be used only when  does not join well.





123. ALITY, ILITY or ARITY. Any consonant when disjoined from that which precedes it, expresses thereby the addition of *ality* or *arity*, or any other termination of similar sound ; thus,






	carnality		barbarity
	formality		peculiarity
	penalty		popularity
	probability		vulgarity

124. LY  as  *heavenly*. This affix does not interfere with *ality*. It is generally more convenient to join the *l* ; as  *goodly*. A separate *ly* may be omitted in reporting.

125. MENT, MENTALITY  as  *instrumental* or *instrumentality* ;  *fundamental*.

126. SELF  as  *thysself*. SELVES  as,  *themselves*.

127. SHIP  as  *stewardship*,  *horsemanship*. Sometimes the two letters *sh*, *p*, can be written faster, if joined, than a separate *sh* ; thus,  *friendship*.

128. A logogram (see par. 131,) may be used either as a prefix or affix ; thus,  *advantageous*,  *afternoon*,  *Lordship*,  *hereafter*,  *therefore*.

METHOD OF PRACTICE.

129. The learner should not attempt, at first, to bring into use all the abbreviating principles here introduced. He should be content to practise, for two or three weeks, a rather lengthened style of Phonography, making much use of the simple consonants, until he feels confidence in the use of the phonographic characters, and in the principle of phonetic spelling. He may then gradually adopt the double and treble letters, and the prefixes and affixes, etc., *as he requires them* ; that is, as he feels that the style he is employing is not brief enough for the manual dexterity he has acquired. In selecting one out of two or more possible forms for any word, the student must recollect that great ease in writing, and, consequently, the saving of time, is not secured by using hooked and grouped, and especially half-sized, letters, on all possible occasions ; but he must learn to make a judicious selection, and employ those which are most readily made in any given case, and not adopt those forms that merely take up the least room.

130. The pupil should spend as much time in *reading* as in *writing* Phonography. Printed rather than manuscript Phonography should be selected for this purpose. To those who wish to excel in Phonography *as an Art*, the perusal of two or three shorthand volumes is recommended before a rapid style of writing is acquired, in order that the style may be formed on a correct model. When learning, the following method of practice will be found useful :—Take a specimen of printed shorthand and copy it out in longhand ; then transcribe the article into phonetic shorthand, from the longhand copy, and compare the shorthand exercise with the original : correct, if necessary, and re-write. This course should be continued until a correct style is obtained. Much advantage will also be derived from transcribing phonetic printing into shorthand. In this case the pupil has the phonetic spelling of each word provided to his hand. The “Phonetic Journal,” published weekly, may be used for this purpose. In a class, after an exercise has been written from the dictation of the leader, let the books change hands, and each student read and correct the writing of another.

GRAMMALOGUES.

131. The single and compound letters are used in Phonography to represent the most frequent words in the language. To write *the, and, that*, etc., in full, would be unnecessarily tedious; nor would these words, thus written, be more legible than when expressed by one simple and distinct character. Words so abbreviated are called *grammalogues*, or *sign-words*, and the shorthand letters that represent them are called *logograms*, or *word-signs*. The table on the next page is the result of numerous experiments in writing, continued through many years, for the purpose of ascertaining the most useful words to be abbreviated, and the shorthand letters by which they may be best represented.

132. The stroke-vowels *aw, o, oo*, are used as logograms in each of these directions \backslash $|$ $/$. The dash $/$ represents the common words *and, he*; this sign being serviceable in Phraseography. (par. 179,) where the vowel *dots* of these words could not be used.

133. The series of vowel grammalogues is,

\backslash	\backslash	$ $	$/$	\backslash	\backslash	$ $	$/$	$/$
---	---	---	---	---	---	---	---	---
<i>all, too, two</i>	<i>oh, owe</i>	<i>awe</i>	<i>of, to</i>	<i>on, but</i>	<i>and, should</i>	<i>he</i>		

And and *should* are written upward; *he* is written downward.

134. The list of grammalogues on the following page contains about a hundred of the most common words in the language. The pupil will find it advisable to adopt a few at a time, until he has mastered the whole, rather than attempt to commit the list to memory at the beginning of his practice. This list will be found sufficient for the First Style of Phonography, that is, for every purpose for which Shorthand may be required, except reporting.

135. In the Table, a word is occasionally printed with a hyphen; thus, *give-n*; or, with a double termination; thus, *important^e*; to intimate that the corresponding logograms represent both *give* and *given*, *important* and *importance*. The context will show which is meant.

136. *S* may be added to a logogram to mark the plural number or the possessive case of a noun, or the third person singular of a verb in the present tense; as $_$ *good*, $_$ *goods*, \nearrow *Lord*, \nearrow *Lord's*, $_$ *come*, $_$ *comes*. *As, is*, are aspirated thus, \circ *has*, \circ *his*.

Grammalogues.—Phonetically Arranged.

Words marked (*) are written ABOVE the line, and words marked (†) are written THROUGH the line.

CONSONANTS.

K — Can*, come

kl — call *

kd — could

ks — because *

krd — according *

knt — cannot *

G — a-go*, give-n

gd — God*, good

grt — great

H / who

Y / your

T | at*, it, out †

tr / truth

D | had*, do

dd | did

dn J done

df / Difficult-y

CH / much*, which,
each †

J / advantage

jn / general

SH / shall, shalt

shrt / short *

S) so, us †

st / first

sprt \ spirit

Z) was

z o as*, is

TH (think

TH (them

thr) the^{ir}, other †

tht (that*, without

P \ up

pn \ upon

pr \ opportunity *

prt \ particular

B \ by*, be

br \ remember-ed,
member

bn \ been

F \ for, if †

fr \ from

fn \ Phonography

ft \ after*

V \ ever*, have

vr \ every, very,
however †

Wl / will

wr / were, where

wn \ when*, one

L / Lord

R \ or, our †

r / are

rd \ read* (present
tense), wordNG \ language*,
thing

N \ in*, no

nr \ nor *

nn \ opinion

nt \ not *

nd \ under

M \ my*, me

mp \ importan^t_{ce}*,
improve-d-ment

mr \ Mr*, more

md \ immediate *

VOWELS.

Dashes { / (up) and*
{ \ (down) he

ă . a, an *

ah . ah! *

ě . the

eh . aye (ε, ever)

ö \ of*

| on *

aw \ all *

/ awe *

ü | but

ō | O, oh!, owe*

öö \ to

/ should (up)

ōō \ two, too

DIPHTHONGS.

yē \ ye

\ year-s *

yōō \ you

wī \ with *

wē \ we *

wō \ what *

wöö \ would

ī \ I *

ai \ ay* (ai, yes)

ow \ how

.	A or an *	every, very	Mr *	.	the	
✓	according *	First	more	)	the ^{ir} _{re}	
/	advantage	for	/	(	them	
✓	after *	from	(	my *	thing	
—	ago *	General	(	No	(	think
✓	all *	give-n	✓	nor *	✓	to
.	au *	go *	✓	not *	✓	too
✓	and * (up)	God *	✓	Of *	✓	truth
/	are	good	✓	on *	✓	two
o	as *	great	✓	one	✓	Under
—	at *	Had *	✓	opinion	✓	up
o	Because *	have	✓	opportunity *	✓	upon
✓	been	/	or	)	us †	
✓	but	^	other †	)	Was	
/	by *	however †	✓	our †	✓	were, where
✓	Call *	If †	—	out †	✓	what *
—	can *	immediate *	✓	Particular	✓	when *
✓	cannot *	importan ^t _{ce}	✓	Phonogra- phy	/	which
—	come	improve-d -ment	✓	Read *	✓	who
—	could	in *	✓	(pr. tense)	✓	will
✓	Did	is	✓	remember- -ed	✓	with *
✓	difficult-y	it	✓	Shall, shalt	✓	without
—	do	Lord	✓	short *	✓	word
✓	done	language *	✓	should (up)	✓	would
/	Each †	Me	✓	so	✓	year-s *
✓	ever *	member	✓	spirit	✓	your
			✓	That *	✓	

137. In general, the positions of the grammalogues, ABOVE, ON, and THROUGH or UNDER the line, are determined by their vowels; and in the case of a word of more than one syllable, by its accented vowel. The positions of the vowels are :—1, *ah, aw, î, oi, wî*; 2, *ā, ō*; 3, *ē, oo, ow, ū*; and the corresponding short vowels. The positions of the logograms are :—1, *above* the line; 2, *on* the line; 3, if down or up strokes, *through* the line; but if horizontal or half-length sloping, *below* it. Double-length curves take only the following positions :—PERPENDICULAR, *through* the line for ALL words; SLOPING, *on* the line for words containing first and second-place vowels, *through* the line for words containing third-place vowels; HORIZONTAL, 1, *above* the line, 2, *on* the line, 3, *under* the line.⁽¹³⁷⁾

138. The rules that determine the position of a grammalogue are, specifically, these four :—1. Common words are written, generally, on the line, because this position is most convenient: sometimes they are written in the first position, for the purpose of attaching other words in Phraseography. 2. In the case of a word that contains several consonants, the letter chosen to represent it is written in the position which it occupies when the word is written in full.⁽¹³⁸⁾ 3. In all other cases the logogram is written IN POSITION, in accordance with the vowel or accented vowel of the word which it represents. 4. But if that position is occupied by some other word, it is placed in the most convenient unoccupied position. Occasionally, in the Reporting Style, a letter represents two or three words *of different parts of*

137. Phonography may be written on plain paper, or on paper ruled with either single or double lines. Some reporters prefer single-line and others double-line paper. We think that the preference for double-lines is merely a matter of habit, and that single-line paper is equally serviceable: it is certainly more economical. Our own practice is to employ single-line paper both for ordinary and reporting purposes: we find the double lines perplexing. Those reporters who use double-line paper say that it gives greater distinctness to words in the first position, and checks the tendency to write too large, when reporting. When double-line paper is used, the three positions for logograms are distinguished thus :—1, If down or up strokes, *through* the top line; but if horizontal or half-length sloping, *under* it; 2, *on* the bottom line; 3, if down or up strokes, *through* the bottom line, but if horizontal or half-length sloping, *under* it.

138. *Because*, written by *ks* above the line, is made an exception to this rule for phraseographic purposes. (See par. 179.)

speech, or otherwise so distinct that they cannot be read the one for the other.



139. In the following cases the name of the letter is the same as the sound of the word ; the letter, therefore, represents the word : these may be called natural grammalogues ; \backslash *be*, \vee *I*, \swarrow *awe*, 1 *O!* *oh!* *owe*, \cup *ye*, \wedge *you*, c *we*. These natural grammalogues will be found under their respective letters on page 48. It was not considered necessary to repeat them in the List, page 49. Theoretically, *you* is \wedge *yōō*, but the light sign \wedge *yōō* may be used because it is not required for any other word. The double vowels c *wī*, c *wē*, when representing the words *with*, *we*, are written above the line, although they are third-place vowels, because this position is the best for attaching other words and forming phraseograms. (See par. 179.)






GENERAL RULES FOR WRITING.



140. POSITIONS OF WORDS.—Phonographers, who wish to become reporters, should cherish reporting habits as soon as they can write the First Style fluently. In following a rapid speaker, it is impossible to insert many vowels. If then we can, by a difference in the POSITION of a consonant outline, INDICATE the vowel, or principal vowel, of the word, it will facilitate the reading of the report. In the Reporting Style, a word whose consonant outline is less than two perpendicular strokes in depth, is written IN POSITION, in accordance with its vowel, or accented vowel. No advantage would arise from placing IN POSITION a word that occupies the space of two perpendicular strokes, or more, because in such cases there is seldom any other word written by the same outline, for which it could be mistaken if left unvocalized.











141. Z CIRCLE.—Words that contain the sound of *z* may be written with a light circle, because it would be troublesome to write it heavy : thus, \smile *amaze*, \smile *amazes*, may be considered correct ; though \smile *amaze*, \smile *amazes*, is the proper way of writing the words. Sometimes the thickening of the circle is necessary to prevent ambiguity, as in the sentences,





\vee \lfloor \backslash \smile *I took two pence*, \vee \lfloor \backslash \bigcirc *I took two pens.*






142. CIRCLE SS.—The large circle *ss* (par. 45,) cannot be added to a hook, or a half-sized consonant. In the former case, it could not be distinguished from *s*; and in the latter, it would take up nearly the whole of the letter. The titles  *Miss*, and  *Mrs*, should be written thus, for the sake of distinction.

143. VOCALIZATION OF THE LARGE CIRCLE.—The large circle *ss* may be supposed to contain the short vowel No. 2, namely, *sez* or *zez*. The vowels Nos. 3, and 5, (*sis*, *zis*, or *ziz*, and *sus*,) may be expressed by placing the vowel-sign within the circle; thus,  *exist* (*ekzist*),  *Crassus*; but this is not necessary for legibility. The other simple vowels are of very rare occurrence between *s-s*. A diphthong may occasionally be inserted in a large circle; as,  *persuasive*,  *precisely*,  *exercise*; but no distinction can then be made between *wah*, *weh*, and *wee*, etc.

144. STROKE-VOWELS.—The normal position of a stroke-vowel is at a right angle with the consonant, but in practice it may be written in any position that is distinct; thus,  instead of  *true*.

145. VOCALIZATION OF HALF-LENGTH CONSONANTS.—When the circle *s* follows a half-sized consonant, it must be read after the *t* or *d* added to the primary letter; thus,  *pat*,  *pats* (not *past*),  *pant*,  *pants*. No final vowel can be placed AFTER the *t* or *d* added by halving; thus    would not be *India*, *practice*, *faulty*, but *iniad*, *prackits*, *faulit*:    are the correct forms. This rule requires particular attention: it is frequently misunderstood by learners.

146. OMISSION OF VOWELS IN *KL*, *KR*, ETC.—It is seldom necessary to mark an unaccented vowel in a double consonant of the *kl* and *kr* series; thus,  *permit*,  *vocal*. In accented syllables, the vowel should be inserted; thus,  *pervért*,  *pérvvert*.

147. TWO VOWELS CONCURRING.—When two vowels occur either before or after a consonant, the vowel that is sounded nearest to the consonant should be written nearest to it; thus,  *iota*,  *Messiah*. When two vowels occur between two consonants, one is placed to each; thus,  *quiet*. The diphthongs *ī-a*, *oi-a* may be written thus,  *diamond*,  *royal*.

148. DISSYLLABIC DIPHTHONGS.—The following form a series :

ㄥ | ee-ä, ㄣ | ee-ë, ㄤ | ee-ï, ㄣ | ee-ö, ㄣ | ee-ü, ㄣ | ee-öü.

as in ㄣ idea, ㄣ theory, ㄣ museum. These marks made heavy in the down-stroke, will represent the second vowel as LONG; thus, ㄣ creation, ㄣ Leo. In ㄣ alien, ㄣ folio, etc., the *yah* series of vowels should be used.

149. FRENCH VOWELS AND NASALS.—In the French language occur several vowels, and a nasal utterance of others, unknown in English. The vowels are represented by short strokes parallel with the consonant, and nasality by ㄣ; thus, ㄣ jeûne, [| - de,] ㄣ dū, ㄣ du; ㄣ sain, ㄣ an, ㄣ on, ㄣ un. These words may be expressed in phonotypes thus,

jɛn, [dɛ,] dɯ, dɯ, sɛn, ɛn, ɔn, ʊn.

150. FOREIGN DIPHTHONGS :—

I Series. ㄣ | ai, ㄣ | ei, ㄣ | oi, ㄣ | vi, ㄣ | ui, ㄣ | vi.

U Series. ㄣ | au, ㄣ | eu, ㄣ | vu.

These signs may also be used for English dissyllabic diphthongs; thus, ㄣ or ㄣ clayey (kleï), ㄣ or ㄣ Caughey (Kœï), ㄣ Louis.





151. SCOTCH GUTTURAL CH AND WELSH LL.—The Scotch guttural *ch*, (heard also in German, Irish, Welsh, and other languages,) and the German *g* in *sieg*, (*victory*), are written thus, ㄣ *ch*, ㄣ *gh*; as in ㄣ loch, (Scotch, *lake*), ㄣ ich, (German *I*), ㄣ dach, (German, *roof*), ㄣ sieg. The Welsh *ll*, which is the surd or whispered form of the English *l*, is represented by ㄣ *ll*; thus, ㄣ Llan. The phonotypes are “x, y, l.”







152. NOMINAL CONSONANT.—It is sometimes necessary to express one or more vowels or diphthongs, without a consonant. In this case ㄣ ㄣ ㄣ may be employed as outlines which have no specific values; thus, ㄣ *E* for *Edward* or *Emma*, ㄣ *I* for *Isabel*, or ㄣ *ah*! . or ㄣ *eh*? or *aye* (ɛ, ever). The stroke-vowels may be struck THROUGH the nominal consonant, as ㄣ or ㄣ *awe*, ㄣ *O* for *Oliver*, ㄣ ä, ㄣ öö. Christian names should be written in full when they are known. The nominal consonant may be joined to any other consonant, and be written in any direction; thus, ㄣ Thomas Eah.





CONSONANT OUTLINES.



153. As three letters in the Phonographic Alphabet (*y, s, r,*) have duplicate forms, *w* three forms, *h* four forms, and two others (*sh, l,*) are written either upward or downward; and as many groups of consonants may be expressed either by their alphabetic forms, or by abbreviations, it is evident that many words may be written in more than one way. For any given word the writer should choose that form which is most easily and rapidly written, and is at the same time capable of being clearly vocalized. The briefest outline to the eye is not always the most expeditious to the hand. The student will insensibly acquire a knowledge of the best forms by practice and observation, and he will derive much assistance from perusing some of the shorthand volumes inserted in the Catalogue of Phonetic Publications, and the shorthand periodicals. The "Phonographic Reader," printed in a bold style of shorthand, and consisting of graduated lessons, is particularly recommended to his notice. It should be read and written out several times. The following general rules for writing some of the principal classes of words will be found useful.

154. STROKE *Y, W, H*.—The stroke-letters for *y, w, h,* are written in words that contain no other consonant, (except in *you, we, ye,*) and whenever they are necessary for clear vocalization; thus,








 *Youatt*,  *Wye*,  *awhile*,  *ahead*.


155. STROKE *W*.—The stroke *w* is used when *s* or *st* follows; thus,  *woes*,  *Wesley*,  *west*; and in words that contain no other consonant than *wl, wr, swl, swr,* AND END WITH A VOWEL; thus,  *willow*,  *wary*,  *swallow*.


156. HOOK *W*.—The hook *w* is generally used before *l* or *r* (not followed by a final vowel), *n* or *m*; thus,  *wall*,  *swear*; and it may be applied to both the upward and downward *l*, but to the latter only when followed by some other consonant; (see par. 25, 66,) thus,  *Walter*  *Wilson*.

157. STROKE *H*.—The downward  *h* is used chiefly at the beginning of a word: it may be used medially when it can be joined to the preceding consonant. The upward  *h* is used initially

when followed by *th*, *p*, stroke *f*, circle *s*, *n*, or a final *l* or *r* followed by a vowel; and medially after any stroke letter; thus,



 *halve*,  *Jehu*,  *hasten*,  *halo*,
 *hurry*,  *upheave*,  *cohesion*.

158. DOT *H*.—The dot aspirate is not generally used AFTER A CONSONANT; thus,  *Appii*, (Acts 28. 15,) not *Ap-hei*.







159. *S-h*.—The circle *s* is prefixed to the upward *h* thus,  *Soho*.

160. INITIAL *L*.—When equally convenient, the downward *l* is used after a vowel, and the upward *l* if no vowel precedes; thus,


 *alike*,  *like*,  *alum*,  *element*,  *lament*.



161. FINAL *L*.—After *f*, or the upward *r*, *L* is written downward when final, and upward if followed by a vowel; thus,  *feel*,  *follow*. After *sk*, *sh* (down), *ng*, *n*, the downward *l* is most convenient. After *k*, *t*, *ch*, *p*, *sh* (upward), *s* (stroke), *th*, *l* (upward), *r* (downward), *m*, and *skr*, use the upward *l*; also after the circle *s*, except when preceded by *f*, *th*, or *n*. The corresponding heavy letters follow the same rules.

162. INITIAL *R*.—When *r* is the only consonant in a word, or, being initial, is followed by *k*, *sh*, *s*, *p*, *l*, *r*, or *n*, the down-stroke is used if a vowel precedes; and if not the up-stroke; thus,





 *air*,  *ray*,  *ark*,  *rock*,  *arise*,  *rise*.






163. FINAL *R*.—The final *r* is written downward if the word ends in *r*, and upward if a vowel follows; thus,








 *tare*,  *tory*,  *fear*,  *fury*,  *sister*,  *history*.







This rule does not apply when *r* is preceded by *g*, *th*, *v*, or *m*, after which the upward *r* only is convenient; thus,  *mere*,  *miry*; nor does it apply when it would carry a word more than one descending stroke below the line.











164. GENERAL RULE FOR *L* AND *R*.—The following rule, applicable to both initial and final *l* and *r*, may serve the learner at first:—If equally convenient to the writer, the UP stroke is used when the vowel of the syllable follows, and the DOWN stroke when it *precedes*.



165. *KL SERIES*.—The *kl* and *kr* series of double consonants should be kept, generally, for such words as contain no vowel between the two consonants, or only an obscure one; thus,  *pray*,  *apple*; and the two single consonants should be written when a clearly-sounded vowel comes between; as,  *peer*,  *pole*.



166. *HALF-LENGTH CONSONANTS*.—A half-length consonant, when not joined to another letter, should be employed only for a word that contains but one vowel; thus,  *void*,  *might*,  *aunt*; and the two single letters should be used in words that contain two or more vowels; thus,  *avoid*,  *emmet*.







167. *PAST TENSE*.—The past tense of a verb ending in *t* or *d*, is written thus;  *part*,  *parted*, not  *part*,  *parted*. Verbs that end with the sound of *z*, are written in the past tense with  *sd*, not with the loop *st*; thus,  *gazed*,  *mused*.

168. *STROKE AND CIRCLE S*.—Words that contain no other consonants than *ss*, are written with the stroke and the circle, or the circle and the stroke, as may be convenient. It is well to keep the form  for *ss*, and  for *sz*. The former may then be vocalized into *cease*, *sauce*, etc., and the latter into *seize*, *size*, etc.; but the outlines of  *see*,  *say*,  *saw*, etc., should not be changed to  *sees*, etc.

169. *JOINED VOWELS*.—At the beginning of a word, the vowel may be joined to the consonant in the following cases:—*wau*, *wö*, before *k*, *r* (down or up), *n*, *m*, *tr*, *chr*, and *shr*; the diphthong *i*, before *t*, *sh*, *s*, *th*, *p*, *f*, *r* (down); and the triphthong *wi* before *t*, *th*, *f*; thus,  *walk*,  *war*,  *water*,  *item*,  *wife*; also in such cases as  *owl*,  *about*,  *due*,  *new*,  *continue*.

170. *HOOKS*.—A hook should occasionally be written when vocalizing; thus, first write  , then make it into  . *Redeemer*.

171. If *ns*, following a curve, end a noun in the singular, or a verb in the infinitive, write the *STROKE n*, not the hook; thus,  *fence*,  *fences*.

172. The following compounds are thus written,  *Almighty*,  *almost*,  *already*,  *although*,  *always*,  *altogether*.

CONTRACTIONS.

173. When *K* occurs between *ng* and *sh*, or *ng* and *t*, *P* between *m* and *t*, or *T* between *s* and another consonant, the *k*, *p*, or *t* may be omitted; thus,

K. *anxious*, *sanction*, *distinct*, *distinction*.
P. *stamped*, (from *stamp*) *cramped*, *thumped*.
T. *mostly*, *restless*, *postpone*, *postage stamps*,
testament, *New Testament*, *testimony*.

The letters thus omitted in Phonetic Shorthand, (and sometimes in conversation,) must be retained in Phonetic Longhand and Printing.

174. TICK *H*.—The downward *h*, when occurring before *m*, stroke *s*, *sh*, downward *r*, upward *l*, *nr*, etc., may be contracted to the simple tick ; thus, *hm* (him), *hr*, *hrt*, *hl*.

175. TICK *THE*.—*The*, the most frequent word in the English language, may be expressed by a short slanting stroke joined to the preceding word, and generally written downward; thus,



















































in the, *for the*, *of the*, *with the*, *to the*;
 but when more convenient, it is written upward; thus, *at the*,
on the. The first stroke of *on the* is made sloping to keep the sign distinct from *I*. The tick *the* never BEGINS a phrase.


176. OF *THE*.—The connective phrase “of the,” is *intimated* by writing the words between which it occurs *near to each other*, thus showing that the one is *of the* other; thus,

love of the beautiful, *subject of the work*.

177. A or AN.—*A* or *an* is joined to the preceding word by or ; thus, *for a*, *in a*, *with a*, *at a*, *on a*.

178. The pupil is recommended to be sparing in his use of contractions in the First Style of Phonography. In the Second, or Reporting Style, every legible contraction may be brought into use. The advanced writer may use the following contractions. In some instances they consist merely in joining the prefix or affix to the rest of the word. Words marked (*) are written above the line.





































	acknowledge		notwithstanding
	acknowledged *		object
	anything* (nothing		public ^{sh} -ed
	doctrine [n ð y)		Phonographer
	especial-ly		Phonographic
	establish-ed-ment		Phonetic Society
	forward		Temperance Soc., [etc.
	himself		rather
	impossible *		represent-ed
	inconsistent		representation
	influence-d *		representative
	influential *		several
	information		something
	instruction		Spelling Reform
	in order to		subject
	interest		subscription
	knowledge		surprise *
	manuscript		transcript
	mistake *		transgress
	myself *		transgression (178)
	natural		understand
	never		understood
	nevertheless		whenever
	next		wherever
	now		wheresoever










178. *Transaction* should be written at length  because the contracted form would clash with *transgression*.

PHRASEOGRAPHY.

179. In longhand, swift writers join all the letters of a word together, and sometimes write several words without lifting the pen. So, in Phonography several words may often be united. This practice, which is called Phraseography, gives great assistance to the writer in following a rapid speaker. The following examples will show how other useful phraseograms may be formed.

LIST OF PHRASEOGRAMS.

 and have	 is well	 to be
 as well as *	 it is	 we are *
 could not	 it is not	 we have
 had not *	 it is said	 we have not
 do not	 it should be	 we have seen
 has not *	 it would be	 which cannot
 he cannot	 of course *	 you can
 I am *	 should be	 you cannot
 I do	 should do	 you may
 I have	 they will	 you must
 I will*	 that is *	 you must not
 is not	 this is	 you will do

180. *I* may be abbreviated by writing only the first stroke, when it will join easily to the consonant. (See *I am*, *I will*.) Most of these phrases may be vocalized; thus,  *I do*,  *as well as*, etc. The first word in a phrase must occupy its own position; thus,  *can be*,  *you can*,  *could not be*; but a first-place horizontal, half-sized, or vowel logogram may be slightly raised, or lowered, to suit the position of a following logogram written ABOVE, ON, or THROUGH the line: thus,  *I had*,  *I had not*,  *I do not*,  *of our*.

PUNCTUATION, ETC.

181. STOPS should be written in the usual way, except the Period, for which a small cross is used; thus, , ; : × The Hyphen is written thus, | \ / two-fold; the Dash thus, ~ ; § Interrogation (placed *before* the sentence); ! Exclamation; ∩ A smile.

182. ACCENT may be shown by writing a small cross close to the vowel of the accented syllable; thus, x árròws, x aróse, x renew'. It is, however, more convenient to use Phonetic Longhand when marking the accent of a word.

183. EMPHASIS is marked as in longhand, by drawing one, two, or more, lines underneath; a single line under a single word must be made wave-like, thus ~, to distinguish it from — *k*. In preparing manuscript for the press, a single line thus drawn underneath, (wavy for a single word, and straight for more than one,) signifies *italic*; two lines (which need not be waved) SMALL CAPITALS, and three lines LARGE CAPITALS.

184. AN INITIAL CAPITAL is marked by two short lines under the word; thus, . ∩ The Times newspaper, ∩ Abel.

185. FIGURES are written as usual, or the words may be expressed in Phonography. *One* and *two*, being grammalogues, are represented by ∩ one, \ two. When the figures *one* and *six* are written by themselves, they should be formed thus, 1, 6, that they may not be mistaken for shorthand characters.

REPORTING.

186. In the "Reporter's Companion," the reader will find further principles of abbreviation that will enable him to attain the goal of verbatim reporting. As it is almost impossible for rapid writers of Phonography, when corresponding with others less advanced, to adhere strictly to the First Style, as developed in this "Manual," a list of the PRINCIPAL reporting grammalogues is appended, (pages 62, 63,) to assist in reading the Second or Reporting Style. The figures denote the positions in which the words are written. (See par. 137.)

187. READER,—PRACTISE AND PERSEVERE.

PHONETIC PRINTING.

The order of the letters in the Phonotypic Alphabet is as follows:—
 k g, h, y; t d, c j, s z, ð ð; p b, f v, w; ŋ, n, m; l, r.
 a æ, e æ, i i; o o, ʊ ʊ, u u.

The Roman, Italic, and Script forms of the ten new letters are:—

Ĥ ĥ, Ȧ ȧ, Ȩ Ȩ: Å å, Æ æ, Ǝ ɛ; Ō ō, Ȝ ȝ, Ɔ ɔ, Ʋ ʋ.
 H θ, Ƨ ɸ, Ȭ ȭ: A a, E e, Ǝ i; Ō o, Ȝ s, Ɔ v, Ʋ w.
ħ f ĥ d Ȩ y Å a Æ æ Ǝ i Ō o Ȝ s Ɔ v Ʋ w

The names of the three new consonants are *ih*, *di*, *iy*; the names of the long and short vowels are given in paragraphs 32, 37.

Æ FŌNETIK SŌSEIETI

FOR Æ PRŌMŌCON OV

A RĔDIȬ, REITIȬ, AND SPELIȬ REFORM.

Establiet 1 Martc, 1843.

Prezident:—SER WOLTER K. TREVELIAN, Wolipton, nār Niukesel-on-Tein.
Sekretari:—MR EIZAK PITMAN, Bāb {Bath}.

Obdjekts ov de Soseieti.—1. Tu difiuz de art ov Fōnografi.

2.—Tu intrōdius an impruuvd mehod ov titeij tu rid de prezent buks, bei ferst yuzij fōnetik buks.

3.—Tu reform de orbografi ov de Inglic langwedj, bei de yuus, in reitij and printij, ov an Alfabet dat kontenz a leter for ite simpel and distinkt sound in de langwedj.

Klasez ov Memberz.—1. Reit Fōnetik Corthand, apruv ov Fōnetik Printij, and engēdj tu korekt de Ekserseizez ov Stiudents, bru de pōst, gratiuitssli.

2. Reit Fōnetik Corthand, and engēdj tu korekt de Ekserseizez ov Stiudents, bru de pōst, gratiuitssli.

3. Reit Fōnetik Corthand, bxt ar prevented bei ðer xder engēdjments from korektij lesonz.

4. Apruv ov de Obdjekts ov de Sōseieti.

Sbskripcōn.—Entrans fi, 6d. Anual sbskripcōn, not les ðan 6d., peabel 1 Djanuari, or at eni teim diuriȬ de mōnb. A blanȬ form ov aplikēcon for membercip me bi obtend from de Sekretari bei forwardij a pōstēdj stamp.

Direkconz for preperiȬ Corthand Ekserseizez.—Reit in Fōnografi, on ruild pper, a fiu versez ov Skriptiur, or a cort ekstrakt from a niuzpeper, livij everi altērnet lein for korekconz and remarks, and send de Ekserseiz (wid de printed slip ov de niuzpeper, if xte bi employd,) tu eni member in de printed List, in Klas 1 or 2, enklozij an envelop, stamp and adrest, for its retrȬrn.

Fōnograferz, and ol hu apruv ov eni ov de Obdjekts ov de Sōseieti, ar respektfuli rekwested tu djoin wȬn ov its Klasez, and ðss tu asist in ekstendij ediukecon. It iz not nesasari dat Fōnograferz cud bi ebel tu reit rapidli bi-fōr enterij de Sōseieti. Aplikēconz for membercip cud bi riten in Corthand for de ferst bȬri Klasez. ðe nemz ov niu Memberz apir in de Fōnetik DȬsrnal, pȬbliet wikli, preis 1½p., and ar repited in an Anual List, pȬbliet 1 Martc, preis 2p. Memberz hu kan reit 100 wȬrdz per minit ar distingwiȬet bei de onorari mark (*) prikskȬt tu ðer nemz.

CONSONANTS.

K, 1 can, kingdom, 2 come
kt, 1 act, quite, 2 could [sion
kshn (hook *above*), 1 caution, 2 occa-
kshn (*below*), 1 action, 2 connection
ks, 1 kingdoms, because, 2 comes
knt, 1 cannot, kind, 2 account, 3 count
kl, 1 call, 2 equal-ly
klt, 1 called, 2 equaled, cold
kr, 1 Christian-ity, 2 care [creature
krt, 1 according, according-to, 2 cared,

G, 1 ago, go, 2 give-n, together
gd, 1 God, 2 good
gf, 2 gave
gn, 1 again, gain, 2 begin-ning
gl, 2 glory, glorify
gld, 1 glad, 2 gold
gr, 1 agree
grd, 1 agreed, 2 great

H tick, 2 he
h (up) 2 holy
h (down), 2 who
ht (down), 2 hate, 3 heat
hs (up), 2 house
hm tick, 1 home, 2 him
hms, 1 homes, 2 himself
hl, 2 whole, he will
hr, 2 her, 3 hear, here
hrt, 1 heart, 2 hurt
hrd, 1 hard, 2 heard
hrs, 2 herself

Y, 2 your
ys, 2 yours, yourself, 3 use
yss, 2 yourselves, 3 uses
yn, 2 your own
yld, 2 yield

T, 1 at, 2 it, 3 out
ts, 1 at his, 2 it is, its, 3 itself
tf, 3 out of
tn, 2 ten, 3 town
tnt, 2 tend
tns, 2 tens, 3 towns
tl, 1 at all, 2 tell, till, 3 until
tlt, 1 till it, 2 told, 3 until it
tr, 1 internal, try, 2 truth, 3 true
trt, 1 tried, 2 toward, trade

D, 1 had, add, 2 do, day, 3 different-ence
dd, 2 did
df, 1 advertise-ment, 2 difficult-y
dn, 1 denominate, denomination,
 2 done, 3 down, providential-ly
dnt, 1 had not, 2 do not, 3 did not
dns, 1 denominations, 3 providence
dl, 2 deliver. **dlns**, 2 deliverance
dr, 1 doctor, 2 dear, 3 during

CH, 1 much, 2 which, 3 each
chs, 1 much as, 2 which is, 3 choose
chf, 2 which have, 3 chief
chld, 1 child
chr, 2 chair, 3 cheer

J, 1 large, joy, 2 advantage, 3 Jesus
js, 1 religious, joys, 2 advantages
jshn, 2 generation
jn, 1 religion, join, 2 general-ly, 3 June
jnt, 1 gentleman, joined, 2 gentlemen
jns, 1 joins
jr, 1 larger, 2 Jerusalem

SH, 2 shall, shalt, show, 3 wish, she
shn, 2 shown
shr, 2 sure, assure
shrt, 1 short, 2 assured

ZH, 2 usual, usually
zhr, 2 measure, 3 pleasure

S circle, 1 as, has, 2 is, his
s stroke, 1 saw, 2 so, say, 3 us, see
sk, 2 sake, 3 seek
skr, 1 Scripture, 2 describe, 3 secure
skrt, 1 sacred, 2 secret, 3 secured
skrshn, 2 description
sg, 1 signify
sgshn, 1 signification
st loop, 2 first
st, 1 satisfy, 2 set, 3 city, suit
stshn, 2 station. **str**, 2 external
sd, 1 side, 2 said, 3 seed, sued
sdr, 2 consider
sdrshn, 2 consideration
sch, 1 as much, 2 such, 3 is much
ss large circle, 1 as is (his, *or* has),
sp, 2 special, 3 speak [2 is as (*or* his)
sprt, 1 spread, 2 spirit
sb, 2 subject, has (as) to be, 3 is to be
sbshn, 2 subjection
sv, 1 Savior, 2 several, 3 conceive
sng, 1 song, 2 sing, singular
sn, 1 sign, 2 seen, sin, 3 soon
snt, 1 has not, 2 is not, sent
snd, 1 send, signed, 2 sinned, sound
sm, 1 same, 2 some, seem, 3 consume
smt, 1 as might, 2 somewhat
smd, 1 has made, 2 seemed, 3 consumed
sl, 1 as well, salvation, 2 is well, soul,
srt (up), 1 sort [3 seal

Z, 2 was, 3 whose, ease, easy
zd, 1 as it, has it, 2 is it

TH, 1 thank, hath, 2 think, 3 faith
tht, 1 thought
thl, 2 theology, theological
thr, 1 author, 2 throw, 3 three, through
thrt, 2 third

TH, 1 thy, though, 2 them, they,
3 thee, thou

tht, 1 that, 2 without

ths, 1 thyself, those, 2 this, 3 these,

thss, 2 themselves, this is [thus

thn, 1 thine, 2 than, then 3 within [3 other

thr, 1 either, 2 there, their, they are,

P, 1 happy, 2 up, hope. **pt**, 3 put

pshn (hook on the *left*), 1 passion

ps, 1 pass, 2 hopes, 3 peace, piece

pn, 1 happen, 2 upon, 3 punish-ment

pnt, 1 happened, point, 3 pound

pl, 1 apply, 2 play, 3 people

plt, 1 applied, 2 complete

pr, 1 opportunity, 2 per, 3 poor (*in phr.*

prrt, 2 particular [appear)

prf, 1 approve, 3 proof, prove

prft, 1 approved, 2 proved

B, 1 by, buy, 2 be, 3 to be

bt, 3 about

bs, 1 buys, by his, 2 base, 3 abuse

bf, 2 above

bn, 2 been, 3 boon

bnt, 1 bind, 2 be not, 3 bound

bl, 2 able, 3 believe, believe

blt, 2 able to, bold, 3 build-ing

br, 1 liberty, 2 member, remember,

brrt, 2 bread, bred [3 number

F, 1 half, off, 2 for, 3 if, few

ft, 1 after, 2 if it, 3 foot

ftr (*f* double length), 2 father, 3 if there,

fshn, 1 fashion [future

fn, 1 often, fine, 2 Phonography

fn, 1 find, 2 found

fl, 1 awful, fly, 2 full, 3 flee

fr, 1 offer, 2 from, 3 free

frthr, (*fr* d. l.), 3 from their, further

V, 1 ever, halve, 2 have, 3 view

vd, 1 halved, void, 3 viewed

vn, 2 even, heaven

vl, 1 value, 2 evil

vr, 1 over, virtue, 2 e-very, 3 however

W, 1 why, 2 way, away

ws, 1 wise, 2 ways

wn (hook), 1 when, 2 one

wnt (hook), 1 went, 2 won't

wnt (*wn* double length, initial hook),

1 when there, winter, 2 wonder-ful

wm, 2 we may

wmt, 1 we might

wmn, 1 woman, 2 women

wl, 1 while, 2 will (*verb*), well

wlt, 1 wild, 2 will it, wilt, 3 wield

wr, 1 we are, 2 were, where

wrd, 2 word (*verb*)

NG, 1 language, 2 thing, 3 young

N, 1 in, any, 2 no, know, 3 own

nt, 1 not, night, 2 nature

ntr (*n* double length), 1 neither, in

their, 2 another, enter

nd, 1 hand, end, 2 under, need, 3 owned

nsn, 1 notion, 2 nation

ns, 1 influence, in his, 2 knows, 3 owns

nst, 1 influenced, 2 next

nn, 2 opinion, none, known [3 owner

nr, 1 nor, honor, 2 near, manner,

nrd, 1 in order to, honored

M, 1 my, am, 2 me, may, 3 whom

mt, 1 might, 2 met, meeting

mtr (*m* d. length), 1 matter, 2 mother

md, 1 immediate, 2 made, 3 mood

ms, 1 myself, 2 Miss, 3 amuse

mp, 1 important-ance, 2 improve-

ment (*In reporting* — *is mpor mb*)

mps, 1 impossible, 2 improvements

mn, 1 man, mine, 2 men, mean

mnt, 1 am not, mind, 2 may not,

amount, 3 movement

mr, 1 Mr, remark, 2 more, 3 mere

L, 1 law, 2 Lord, 3 allow (*in phr.* will)

lt, 1 light, 2 let

ltr (*l* double length), 2 letter, latter

ld, 1 lead (*pres. tense*), 2 h-old, 3 loud

lshn, 2 revelation, 3 revolution

ls, 1 loss, 2 Lord's, less, 3 allows, lose

ln, 1 line, 2 alone, 3 lean

R (upward), 2 are

r (down), 1 higher, 2 or, 3 our, hour

rt, 1 art

rtr (*r* double length), 3 order

rd, 1 read (*pr. tense*), 2 word

rs (up), 1 rise, 2 rose, 3 rouse

rs (down), 1 arise, 2 arose, 3 ours,

rss (down), 3 ourselves [hours, arouse

VOWELS.

DOTS. a, an, . the, ah! . aye, eh?

DASHES. \ of, | on, / (up) and

\ all, | O, owe, / awe, ought

\ to, | but, / (up) should

\ two, too

DOUBLE LETTERS.

V I, high, **V** ay, **^** how, (**y**) year-s,

(join **l** for *yearly*), **o** ye, **^** you, with,

c we, **c** whether, **what**, **o** would

INDEX.

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Correction.—Page 25, *par.* 25, line 2, and (in some copies) *page* 34, second column, the shorthand letter for *sh* was accidentally turned after the sheets were sent to press.

١ / . ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠ ١١ ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠ ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠

WRITTEN WITH PHRASEOGRAPHY AND CONTRACTIONS.

See Pages 57-59.

١ / . ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠ ١١ ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠ ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠

[illegible]

TABLE EXHIBITING THE FORMATION OF GROUPED CONSONANTS.

Ex. 1.

Ex. 2.

	-p-	-pr-	-pl-	s p-	s pr-	s pl-	st p-	st pr-
	/	/	/	/	/	/	/	/
s	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
n	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
ns	⌒	⌒	⌒	⌒ [*]	⌒	⌒	⌒	⌒
f	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
shn	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
t	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
ts	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
nt	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
nts	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
ft	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
fts	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
s,shn	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
s,shns	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
ns,shn	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
ns,shns	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
ss	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
nss	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
st	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
sts	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
nst	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
nsts	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
str	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
strs	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
nstr	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
nstrs	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒

	-f-	-fr-	-fl-	s-f-	s-fl-	st-f-
	⌒	⌒	⌒	⌒	⌒	⌒
s	⌒	⌒	⌒	⌒	⌒	⌒
n	⌒	⌒	⌒	⌒	⌒	⌒
ns	⌒	⌒	⌒	⌒	⌒	⌒
shn	⌒	⌒	⌒	⌒	⌒	⌒
shns	⌒	⌒	⌒	⌒	⌒	⌒
t	⌒	⌒	⌒	⌒	⌒	⌒
ts	⌒	⌒	⌒	⌒	⌒	⌒
nt	⌒	⌒	⌒	⌒	⌒	⌒
nts	⌒	⌒	⌒	⌒	⌒	⌒
s,shn	⌒	⌒	⌒	⌒	⌒	⌒
s,shns	⌒	⌒	⌒	⌒	⌒	⌒
st	⌒	⌒	⌒	⌒	⌒	⌒
sts	⌒	⌒	⌒	⌒	⌒	⌒
str	⌒	⌒	⌒	⌒	⌒	⌒
strs	⌒	⌒	⌒	⌒	⌒	⌒

Explanation.

To find the signification of any consonant combination, trace the line in which it occurs to the top, and then to the left; thus, the character marked * in the 5th square of Ex. 1, represents *spas*. The hyphens placed before and after the letters, show where vowels may be inserted.

Ex. 1, illustrates the formation of Grouped Consonants from *k, g, t, d, ch, j, p, b*, and Ex. 2, serves for *sh, zh, s, z, th, f, v*.

January, 1860.]

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